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ABSTRACT

The guide presents annotated lists of audio and visual materials about the Hindu religion. The authors point out that Hinduism cannot be comprehended totally by reading books; thus the resources identified in this guide will enhance understanding based on reading. The guide is intended for use by high school and college students, teachers, anthropologists, musicologists, sociologists, and historians of religion, art, music, dance, literature, and drama. Most of the materials cited were published during the 1960s and 1970s. Section I presents films and videotapes, and section II identifies slides, filmstrips, and microfiche. Both sections group the materials according to three categories: those designed for the study of Hinduism, those useful as background material, and those prepared by a sect for sectarian purposes. Included in these resources are films about ceremonies, lives of holy men, and pilgrimages. For each resource, information is given on length, color or black/white, film speed, sale and rental fees, publication date, publisher, and a lengthy annotation. Section III describes 16 recordings of Hindu music, songs, and chants. A concluding section identifies 29 organizational sources of information and materials. (Author/AV)

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FOCUS ON HINDUISM

AUDIO-VISUAL RESOURCES FOR TEACHING RELIGION

Occasional Publication No. 23

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The drawing on the previous page of Saraswati, the Hindu goddess of wisdom and learning, music and letters, and the arts and prayer is by K.S. Ramu of Madras, India.

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PREFACE

This guide to audio and visual resources for the study of Hinduism is the result of initiative taken by Ward Morehouse, formerly with the State Education Department of the University of the State of New York and now President of the Council on International and Public Affairs, who brought the planning committee together and found the funds for the project. The financial support came from the National Endowment for the Humanities, the Ada Howe Kent Foundation, the Council for Intercultural Studies and Programs, the Council on International and Public Affairs, and the State Education Department of the University of the State of New York.

The committee responsible for the comments and evaluation is: David J. Dell, Columbia University; David M. Knipe, University of Wisconsin; Robert A. McDermott, Baruch College of the City University of New York; Kenneth W. Morgan, Colgate University, Emeritus; H. Daniel Smith, Syracuse University. They were chosen because of their experience in producing and using audio-visual materials for the study of Hinduism, and have given a great deal of their time for over a year to this project because of their shared conviction that some important aspects of knowledge about Hindu religious beliefs and practices can only be communicated by sight and sound; that films, videotapes, slides, and records are not merely supplementary, but are necessary for the study of Hinduism.

The committee is indebted to Frederick Blackwell, of Washington State University, for considerable help with the section on Hinduism in the West; to Mary Frances Dunham for her research and suggestions for the records; and to Gary Michael Tartakov for finding, viewing, and reporting on slides. The committee takes this opportunity to express its appreciation to the Columbia University South Asia Center for the use of its audio-visual facilities and library; to the Audio-Visual Center of Washington State University for their assistance to Frederick W. Blackwell; and to all the distributors who generously loaned their films, video-tapes, and slides.

The audio-visual materials included in this guide were limited to those which are generally available and are judged by the committee, after careful and sometimes prolonged consideration, to be suitable for adult independent study or classroom use. Much time was given by the committee to viewing and evaluating films which are not included in the listings. In a few cases, when it was agreed that the film was inadequate for its declared purpose, or a misrepresentation of Hinduism, and it was known that the film is currently widely used, the committee evaluation is included. All descriptions and comments were discussed carefully by all members of the committee and finally approved, though sometimes with individual reservations and unease.

The films, videotapes, and slides are presented in three groups: those designed for the study of Hinduism; those useful, at least in part, as background for the study of Hinduism even if not designed for that purpose; and those prepared by a sect for sectarian purposes. The recorded music did not fall naturally into those categories. The topical index was prepared in the hope that it might serve as a guide for independent study either by individuals or by groups outside academia, and perhaps save time for teachers.

This guide is published under the auspices of the Foreign Area Materials Center, University of the State of New York/ State Education Department, and the Council for Intercultural Studies and Programs. In the hope that it might be improved and brought up to date in the future, comments and suggestions would be welcomed by the authors.

Kenneth W. Morgan
December 1977

INTRODUCTION

This work is designed for anyone seeking an understanding of Hinduism who recognizes the need to augment printed resources with visual and audio materials. It is addressed to students, teachers, and interested individuals--to anthropologists, musicologists, sociologists, historians of religion, art, music, dance, literature, and drama, to librarians and museologists, as well as to many outside academia who share the concern for a clearer understanding of Hinduism. It also has in mind a variety of professional audio-visual people, media distributors and producers, film and video makers, and photographers who may find this guide of some use.

It is intended to further our comprehension of a remarkable religion that now, after several generations of Western scholarship, is recognized as a dynamic, complex and sophisticated aggregate of myths, rites, symbols, and doctrines not readily comprehensible from reading books about them.

Unfortunately, because of the nature of our educational experience, if we allow any time at all to religious studies we spend that time in classrooms reading and talking about religious expressions X or Y or Z. But religious activities, expressions of religious experience, the religious life itself, are not adequately or accurately presented if they are only read about and discussed: these expressions should be seen, heard, felt, lived with if they are to be reestablished for us with any fidelity to the originals.

Hinduism has thousands of sacred texts which require Sanskrit, Tamil, Hindi, and other languages in order to analyze, interpret, and discuss them; yet many honored Hindu teachers tell us that Hinduism can get along quite well without any one of these texts, that a scholar who has the necessary linguistic skills and reads all the texts possible in a lifetime might still never have the faintest notion of what "Hinduism" is as a religion. In the study of Hinduism, perhaps more than is the case with any other religion, visual and audio resources are indispensable. Despite the ease of jet-age travel, it is still difficult for most of us to go to India; but films, slides, video and audio materials can come to us and permit certain basic features of the religious life of India to declare themselves. Visual and audio materials cannot replace textual analysis, of course, any more than they can the necessary general reading, but in a remarkable way they do manage to put flesh on the bare bones of classroom discussions or independent study.

MOTION PICTURES

Films, Video Resources, Videodiscs

Films

The members of the committee have screened many more films than are included in this listing, but could not, of course, see all the films which have been made on the subject of India. An earnest effort was made to cover those films which purport to treat Hinduism or its cultural manifestations at a level appropriate to the learning needs of mature users, and which are generally available to the public through purchase or lending arrangements. Films privately circulated, or not yet available for general distribution, or designed for primary and secondary school audiences were not included. Even so, there is clearly an impressive number of films and videotapes which deserve critical attention.

The films are listed in three categories:

films which are primarily concerned with some aspects of Hinduism as a religious tradition

films which are useful for the study of the cultural background or the cultural manifestations of the Hindu religious tradition

films which are useful for the study of Hinduism in the West.

Within each category the titles are listed alphabetically, and the films are described and evaluated with special concern for their relevance to classroom and independent study situations. There is a topical index and a title index for the films and videotapes.

The range and sophistication of the films listed here make it clear that the study of Hinduism need no longer rely on travelogues or generalizing and misleading surveys. The recent burgeoning of monographic documentary films makes it possible to view Hinduism through the focus of richly detailed, well-researched, carefully edited and narrated cinematographic productions. The potential of film monographs for independent learning and for teaching is increased enormously when they are accompanied by users' guides. Typical of the detailed studies are the films produced by such expert Indologists as Fred Clothey, Joseph W. Elder, Clifford R. Jones, and H. Daniel Smith (and the videotape series by David M. Knipe). Professor Clothey has examined the Murugan cult of South India, widely celebrated there but generally ignored elsewhere; his three monographic film studies illuminate the lively admixture of popular folk practices with brahmanic traditions in this important regional cult. Each of Professor Elder's carefully designed film monographs, in the South Asia Film Series, presents a specific phenomenon for detailed examination, against a background skillfully portrayed. Professor Jones' series, Art and Ritual in South India, shows traditional Hindu ritual in Kerala with special attention to the role of music and dance in religious ceremonies. Professor Smith's Image India, The Hindu Way, is a study of the Sri-Vaishnava Tengalai brahmans of Madras City, concentrating on ritual life in that community and offering authentic insight into the ways ritual enters into the Hindu way of life. These film monographs provide much more detail and depth than is possible in introductory, travelogue-type films, and permit the user to view selectively, rather than to be forced to view aspects of Hinduism only as it is presented in a generalized, popular film. And, almost all films in these series have users' guides to enhance their value to viewers, and to make them more useful to seriously motivated independent learners.

When the review panel looked over the list of films and videotapes discussed in this guide it recognized that even though a good number of useful films have been produced in the last decade, many gaps remain. While materials for the study of regional Hinduism in Tamilnadu, Kerala, and Uttar Pradesh are beginning to be available, other significant regions of Hindu India have been passed over. With attention to ethnographic detail and a systematic approach to regional and sectarian variations, we need to have films of: popular, or folk Hinduism as well as normative brahmanic rites; significant rituals associated with a traditional orthoprax Hindu wedding; studies of the almost infinite variety of women's rites; the universally practiced placation rites of arati and related rituals; practices associated with the consecration of houses, temples, and images; agricultural rites associated with planting and harvesting; studies of popular ways of transmitting traditional values, such as devotional recitations of the Ramayana and the educational function of temples and voluntary associations; acts of devotion to saints, especially to those holy persons who are worshiped by significant segments of the population, such as the Nayanmars and Alvars and other more recent lines of teachers and ecstatics; religious practices at the major pilgrimage places and the major festivals; the religious significance of the various deities in different parts of India.

Instructors have been developing highly effective techniques for using visual resources since new material has become available on film. Further, the equipment for classroom use has been improved, and college students, because of television, have become "visually literate." Some teachers freely experiment with the film format as it comes to them--showing only selected segments of a given film, or showing a particularly demanding film twice, or projecting a film rich in visual content first without the sound track and later with the sound track. Others supply their own commentary in replacement of a narration they feel is inadequate or irrelevant to their course objectives. Some juxtapose two films depicting similar or different traditions, to elicit discussion by students. Some make use of campus facilities for showing films out of class, often in informal settings, sometimes in carrels in libraries. Audio-visual materials in the hands of resourceful instructors have clearly become a stimulus to imaginative teaching.

It is ironic that just when there has been an increase in the quantity and quality of film resources, and their imaginative use, the availability of films has diminished markedly because of budget cuts for instructional purposes. Far too many administrators, and some instructors, still think classroom films are dispensable frills, not recognizing that they are as necessary as the printed page, or the traditional lecture, for the study of the religious ways of mankind.

Video Resources

While film materials have increased in quantity and quality in the last ten years, video resources for the study of Hinduism are still in an embryonic stage. Any film can readily be converted to video, and a number of distributors now offer both video and film versions for sale. For this reason, in our alphabetical evaluation both film and video resources are listed together rather than separately. The evaluation panel is aware that however practical the merging of these two mediums may be, it scarcely does justice to the potential of video for transmitting images of India.

Thus far the only substantial contribution to the study of Hinduism that employs video's potential for independent learning is the videocassette series produced by Professor David M. Knipe, Exploring the Religions of South India, with nine of the fifteen programs devoted to Hindu phenomena. This low-budget but imaginative and pioneer effort utilizes for the series films made in India, 1157 slides, and numerous paintings, sculptures, and ritual artifacts to illustrate discussions of the essential features of Hinduism. In another, less technically advanced videocassette series, Psyche and Symbol a series of ten programs of classroom slide-lectures by Joseph Campbell, there is one program on Kundalini Yoga. Both of these series have been and no doubt will continue to be broadcast regionally to television audiences on educational networks, but their primary circulation will occur in videocassette form in universities, public schools, museums, public libraries, religious institutions and, eventually, in private homes. Approximately 40 colleges and universities in the United States, Canada, and Australia are now using the videocassette series Exploring the Religions of South Asia to supplement or structure courses in Asian or world religions or to spotlight specific dimensions of one religion such as Hinduism. (There is nothing on Hinduism to match the scale of Japan: The Living Tradition, the 16-unit video course with study guide and texts produced by Edwin O. Reischauer with Jackson Bailey through the University of Mid-America with a budget of 1½ million dollars and access to the television and film resources of the NHK network in Japan.)

The videocassette, like a medium-sized book but lighter in weight, is much simpler and quieter to operate than a film, and it has all the fast-forward, reverse, and pause capacities of audio-tapes. This is of enormous consequence to the independent learner unfamiliar with movie projection equipment, and adapts well to small, informal study groups. Yet the videocassette is not limited to solitary viewers or to intimate groups. While a single monitor suffices for a small class, linked monitors producing the same picture from a single cassette in a single player can be arranged for larger classes. Many universities now have "media" lecture halls with television monitors stationed between every fourth or fifth row at each side of the hall.

Because of their flexibility for use in different situations, their relatively simple operation by inexperienced users, and the increasing utilization being made of them by anthropologists, sociologists, historians of religions, and others who take video cameras into the field and into the studio to produce new video documents geared to the small screen medium, it is safe to predict that growing numbers of institutions as well as private individuals will consider assembling videocassette libraries. In schools and colleges this makes possible the deployment of carrels equipped for independent learning, with videocassette monitors, audio equipment, slide projectors, and even microfiche readers. New video resources, including standard films and slides sets transferred to videocassettes, tape-slide presentations, music and chants, and archival materials can be made conveniently accessible in these carrels, and incorporated as regular assignments by instructors, liberating class sessions for discussion and other instructional strategies. Similar carrels can be placed in public libraries, in museums, in religious institutions, and even--on a smaller, more informal, scale--in homes. For, clearly, those who wish to learn at their own pace, by watching a segment or a program or a series in the convenient videocassette format, are not limited to the role of a conventionally matriculated student enrolled in a typical classroom course, At present, however, the major utilization of videocassettes is by teachers in educational programs who refer students to videocassette resources at the outset of a course in order to move the class quickly to an advanced level, or to encourage independent study by students with special interests by referring them to resources available when formal courses of relevant study are not available.

Videodiscs

Just when audio-video carrels and cassette libraries are being established as vital new dimensions of our educational institutions, an entirely new advance may be forthcoming in media technology: the videodisc. Scheduled by MCA-Philips Company for marketing in late 1977 or early 1978 (but with the possibility of a later date), with another rival and incompatible system being developed by RCA, this audio-video system will undoubtedly transform information storage and retrieval patterns as well as our utilization of media in education. The videodisc is to videotape what microfiche is to books. A disc which is much like a phonograph record and costs under $10 when mass-produced, is played on a turntable expected to market for under $500, the latter being plugged into a standard television set. The player utilizes a micropower laser beam to pick up and transmit from a single disc 54,000 separate images, i.e. 54,000 color slides (10 times as many as are currently available on India), or 54,000 pages of text (10 years each of 10 academic journals), 15 hours of audio material, or 30 minutes of film or video material. A remarkable capacity of the MCA-Philips system (but not the RCA) is that of retrieving by index dial and freeze-framing any one of the 54,000 images, as well as placing in slow motion forward or reverse, any film or video sequence. In a few years these systems may well be in our homes, departmental offices, university libraries, and public institutions. They will be remarkably inexpensive considering their value and versatility. One cannot help but be impressed with the thought of a videodisc library of instructional film, video, slide, and audio materials, easily stored, ineradicable, any segment of which can be located and transmitted for teaching, research, or independent learning.

STILL PHOTOS

Slides & Filmstrips,
and Microfiche

Slides & Filmstrips

The committee also reviewed for evaluation a number of commercially available slides sets and filmstrips, Generally, the subject matter of these fell naturally into the same three categories as did the films: materials designed primarily for the presentation of Hinduism as a religious tradition; materials relevant to the study of Hinduism's cultural background; and materials deriving from Westerners' experience of Hinduism. The first category represents sets of still shots depicting ceremonies in the temple and at home, festivals, pilgrimage sites and practices associated therewith; yogic postures and gestures used in meditation and in related spiritual and bodily disciplines; and deities pictured in sculpture and painting. Often such materials were accompanied by useful printed guides. The second category contains sets of photographs of artistic monuments, archeological sites, theatrical performances, and village life. Often designed for special audiences--*viz.*, art historians, archeologists, ethnologists or anthropologists--these resources nevertheless are also relevant to the needs of an interdisciplinary approach to the study of Hinduism; such users' guides as are furnished with these sets were deemed helpful, more or less, to the instructor or independent learner focusing on Hinduism. Materials in this category often presuppose considerable background in the study of Hinduism. The third category boasts only one set at the time of this review, a set of slides produced and distributed by the US-based ISKCON (Hari Krishnas) presenting interpretative illustrations of the *Bhagavad Gita*'s teachings.

Given the marked preference by many instructors for slides, it is surprising that there are not more sets targeted to the needs of their specific classroom presentations or produced for the design of topically focused independent learning packages. There are few, if any, monographic sets of slides available; here the production of slide resources has not kept pace with the creation of cinematographic studies. Hence, those who depend exclusively on slides are faced with limitations: the resources do not exist--or have not yet been made commercially available--for the study in depth of a particular Hindu phenomenon or the localized expression of a cult. Yet to many instructors, however precise and scholarly may be recently available cinematic resources, the use of films in their own instructional programs remains unwieldy, intrusive, and impractical.

Films and slides perform different functions. While films can represent action and give the viewer a sense approximating that of a participant in the filmed event, motion pictures generally cannot be stopped for special consideration of a frame. To do so breaks the continuity; films are programmed for action and pace, and they are normally intended to be shown without interruption. Slides, by contrast, not only permit, but invite, expanded explanation of visual details and discussion of various concepts or activities related to the subject shown. Further, slides sets may be utilized, at the instructor's discretion, to show only the most pertinent visual data, facilitating omission of irrelevant views. Hence, to many instructors, slides adapt more flexibly to their classroom or independent learning programs. Some instructors use fixed visual images very sparingly and with great discrimination--displaying only four or five, or a dozen or so, slides in a single presentation to fit the topic under consideration; a few instructors with rear-projection facilities are known to leave a single picture--of a temple, of a sacred site, or a consecrated image, of a mystical symbol, or of a ritual moment--on-screen for an entire class period, while the lecture or discussion evolves, in order to impress that picture firmly in the minds of the students. In showing slides, moreover, the mechanics are less obtrusive (especially if the projector is enclosed in a booth to eliminate the sound, while the controls remain at the lecturn). A tray of slides, carefully selected ahead of time, provides an experienced instructor with easy visual clues for sophisticated lectures with but infrequent reference to notes. Many instructors find that slides are easily adapted to their own style of teaching. Finally, in a time of an endemic "budget crunch," judiciously purchased slides sets, obtained for permanent acquisition through special instructional or library budgets, seem more practical to those with limited funds than the perennial quest for discretional monies to secure films on a repeated rental basis.

Were minimal acquisition costs the only factor to consider, then, of course, filmstrips would be the obvious solution for visual enrichment of instructional programs. But filmstrips present problems unique to the very format which permits their low cost. Because they are pictures programmed onto a roll of 35mm. color film, the order of the pictures determined by the producer of the filmstrip must be followed. It is both difficult and distracting to skip around since the intervening frames must be passed. While most secondary schools use filmstrips regularly in their instructional programs, college instructors rarely do. Hence the equipment required for using filmstrips is not always available in college classrooms. And, most importantly, very few commercially available filmstrips are geared to college-level learning needs; by and large filmstrips are designed for and most pertinent to primary and secondary school learning levels. Nonetheless, some filmstrips have been noted in our list of slides. These appear to have some value, albeit limited, to college level instructors and adult independent learners. And there are a few filmstrips cued to a tape or to a record which, to some, may provide ready-made illustrated lectures whether employed in classroom or study-carrel.

The evaluation panel was impressed by the sheer numbers of slides and filmstrips available. As such, these should offer a major resource for the study of Hinduism or for learning about Hinduism's cultural setting. In addition to the commercially available visuals, it is widely known that many professional Indologists who teach courses on Hinduism possess what amounts collectively to a vast archive of photographs which, if more easily accessible to other instructors, could supplement materials currently on the market. An effort to bridge the availability gap was made some years ago in the "India-Hinduism" set promoted by Professor Charles Kennedy with the assistance of the American Academy of Religion as part of the Asian Religions Media Resources Catalogue. In addition to this one set on Hinduism, the project also made available sets of slides on other Asian religious traditions. Further efforts along these lines, at least as relates to Hinduism, might be undertaken, with special attention to the production of monographic slides sets.

Microfiche

Each 4"x6" microfiche plastic card can provide immense quantities of information, is cheap to produce, is easily stored and retrieved, is very durable, and, when used with a viewer, can be projected for easy reading. Microfiche can reproduce anything that can be photographed: manuscripts, books, documents, pictures, charts, maps. Microfiche retrieval systems have been developed that are compatible with computer technology. Most libraries now provide microfiche viewers and can give information about microfiche resources. Microfiche is especially useful for providing copies of materials that would not otherwise be available, and for independent study. For classroom use the resolution of projected microfiche is not as good as with slides, and if not projected a viewer must be provided for each student.

A massive microfiche program has been undertaken by the Institute for the Advanced Study of World Religions at the State University of New York, Stony Brook. Their duplicating work includes a complete set of the Sanskrit manuscripts from the University of Pennsylvania and extensive materials on Buddhism. The Institute has duplicating facilities for microfiche and helps scholars secure copies of rare books and manuscripts, charging actual cost for their services. In addition to this program, the Association for Asian Studies, South Asia Microform Project, has been reproducing materials for archival purposes. Also, the University of Chicago Press has experimented with publishing in microfiche. Similarly, the Inter-Documentation Company in Switzerland is a major source for microfiche materials, and has produced a large South Asian photographic archive for the American Committee for South Asian Art.

However, there are significant advantages in the use of microfiche for visual materials which have not yet been fully exploited in preparing materials for the study of Hinduism.

RECORDED SOUND

Records and Audio Tapes

It is difficult to imagine that any non-Indian could have a sense of what Hinduism means to a Hindu without an awareness of the roles that music and chanting play in the religious life and thought of Hindus. What is required is not merely an intellectual awareness but a familiar appreciation, gained through repeated attentive listening, of the chanting of the Vedas; the singing of devotional hymns; the meditative instrumental music, such as that of the vina, the sitar, and the flute, expressing praise, longing, and awe; the closeness to the natural world revealed in the rhythms, the morning and evening ragas, the music for the rites of passage; the joyous and instructive kirtanas and bhajanas. This is highly sophisticated religious music, requiring sophisticated listening lest the subtleties be missed. At its best, Hindu religious music is not background for rituals nor a device for manipulating emotions, but is religious aspiration and insight fittingly expressed.

Fortunately, within the past quarter of a century a considerable number of recordings of Hindu religious music have become available in the West, making it possible for anyone seriously interested in understanding Hinduism to study and become familiar with some of the many kinds of music that are a part of the every-day life of the Hindu. In the classroom the students can be introduced to carefully selected, illustrative passages which may be repeated often enough to get past the initial sense of strangeness. For independent learning the records may be utilized in study carrels or played at home. The recordings mentioned in this guide are but a few selected from a much larger number currently available, and represent those which have remained in stock with leading distributors over the past several years and which will probably remain available from the same reliable sources for some time to come. Whenever possible, the date of the actual recording has been noted. The list, though brief, provides a beginning from which it is possible to commence exploration of the music traditions associated with Hinduism.

In addition to musical selections, notice has also been given to four or five recordings which feature chants or recitations of sacred texts. There is an obvious need for more learning resources when it comes to the spoken word, so central to the tradition of Hindu education and piety. The two albums of Vedic chanting already available may be sufficient for most instructors offering introductory surveys of the Hindu religious tradition, but more advanced students will find the selections wanting. It may require special future projects to provide serviceable renderings of the Ramayana and of the Bhagavad Gita for students studying these texts, whether in translation, in the original Sanskrit, or in vernacular versions. And, as yet, there is nothing available to capture the sounds of the poetic utterances typical of regional bhakti movements.

From time to time taped lectures by, or interviews with, luminous English-speaking Hindu figures have been made available. The very nature of such recordings makes many of these productions of transitory historical interest at best; however, addresses and homilies by such personalities as Gandhi, Radhakrishnan, and other famous persons are preserved in audio archives in the United States, Canada, Great Britain, and India. Even though some instructors feel that recorded messages, especially lectures by voices unfamiliar to their students, are of limited pedagogical value, the need continues for procurement and dissemination to interested parties of the spoken word so that the views of contemporary exponents and interpreters of Hinduism as a living faith may be heard by new generations in classrooms and study carrels. In addition to the commercial suppliers of recorded materials listed in the "Sources" section of this guide, interested readers are reminded of the retrieval potential of the audio archives of the Library of Congress, the New York Public Library, and at Stanford, Syracuse, Toronto, and Yale universities.

A POSTSCRIPT TO BUYERS/DISTRIBUTORS/PRODUCERS OF FILMS AND OTHER LEARNING RESOURCES

This guide represents an attempt to alert instructors in the classroom and adults using independent learning resources to what is available and, among the available materials, to recommend what appears to be most useful. The criteria invoked for evaluating the materials reviewed become apparent in the descriptions and comments attached to each entry in our list. In retrospect members of the panel feel some discoveries were made in the course of the project which should be made explicit to those who purchase, distribute, and produce films and other learning resources. While what we say will come as no surprise to professionals in educational technology and learning resources supply services, still their articulation here may have some force.

Perhaps the most significant conviction to impress the panel as it emerges from this review is that there is, indeed, an audience for college-level or "adult"-targeted learning resources. The needs of sophisticated, visually literate, and intellectually discriminating users should not be overlooked when planning purchase or production of materials. Among those who may wish to learn more about a religion or culture other than their own are not only college-level students ranging in age from their late teens to their mid-seventies but also independent learners of all kinds--retired persons seeking personal enrichment, professionals preparing themselves for foreign-area assignments, members of voluntary study-groups (churches and synagogues, civic or fraternal organizations) selecting materials for learning units, and independent learners in more or less formal, credit or non-credit, "college without walls" programs. The needs of such potential customers--whether they do their work on a college campus, in a public library, at a local museum or historical society, or at home via closed circuit television or independently--are different from and more demanding than those of people who use materials produced for mass market consumption. The demands for materials to suit the needs of mature learners is likely to increase rather than diminish in coming years.

It may also be worth noting the trend toward, and the positive response to, "monographic" studies of things Hindu and Indian. One of the members of the screening panel observed some years ago that we already had all the encyclopaedic, "once-over-lightly," panoramic surveys of Hinduism we need--whether they be book or non-book resources; what is needed are more focused and in-depth, monographic studies of particular phenomena of Hinduism, or of regional expressions of Hinduism, to illuminate specific manifestations of the tradition. Instead, the 20-30 minute generalizations treating "Hinduism" continue to find favor among those planning purchases and/or production of new film resources. Granted that there will always be a ready audience for the compact presentations of introductory or review approaches to a tradition; it is this panel's hope that this recognition will be balanced by a practical response to what pertains to the target needs of mature and informed users.

Time and again the panelists found themselves impressed by the importance of "Users' Guides" with films, slides, and filmstrips. This discovery, too, deserves candid affirmation. Almost invariably the well-written, carefully documented guide--as distinguished from an uncritical blurb--increases immensely the uses to which a resource may be put in the hands of an intelligent viewer. While distribution of printed materials with audio-visual rentals can, admittedly, become a formidable problem involving additional labor and reprinting expenditures, the guide promotes a wider use and enhances immeasurably the value of the audio-visual materials as aids to learning. The panel wrestled with, but did not fully resolve, the following important questions: who should write the users' guide to a film or slides set? ...to whom should the guide be addressed? ...should a guide identify every ambiguous visual? ...should guides contain "discussion questions"? ...how extensive should be recommendations for further readings?

The panel also observed that the length of a film was almost always independent of the quality of reporting or of the authenticity of content. Mass-audience films seem quite regularly to aim at a length compatible with commercial broadcasting segments (27-28 minutes, or half, or twice that time). In too many cases the reviewers found that this artificial imposition of length involved senseless padding, insertion of dazzling but mindless visual effects, and incorporating imaginative but meaningless studio shots or irrelevant footage. By contrast, the panel recommended films of anywhere from 8 or 9 minutes to 45 minutes. The evaluation, quite obviously, had to do with pedagogical dependability of the documentary, not with its length. Aside from that sine qua non, the only concern most instructors might be expected to have in regard to the length of a film is that in a classroom session it allow ample time for contextual references to matters already covered in course work and for a class discussion after the film is viewed.

Panelists also reflected in retrospect that it was not ordinarily the high-budget, glossy, "well-made" documentary film which garnered their praise. Quite the contrary (see entry "HINDUISM: THE SONG OF GOD," infra), the documentaries, slides sets and other learning resources which most consistently found favor with these reviewers were those which, while camera-work and certain technical phases of production were normally left to professional cinematographers, involved the expertise of content specialists and/or experienced classroom teachers who had over a period of some years continually dealt with Hinduism as an academic adventure. Some of the best resources presently available were done on a "shoe-string" budget, with "cutting ratios" of 3:1 or even 2:1, or less. These resulted from projects in which a sole scholar thoroughly familiar with the material went out into the field with one Indian cameraman, returning with raw footage of incalculable pedagogic worth. This is not to say that such productions are faultless, nor that they could not have been considerably improved at all stages by consultation with skilled "media specialists," or technically enhanced by utilization of sophisticated equipment such as is written into the generous budgets of more amply endowed projects. Consequently, the panel would urge that in future production projects more serious thought be given to implementing from the very beginning a reciprocal working collaboration between professional media experts and the content specialists with classroom experience. Such a reciprocal working collaboration should be fostered at other project stages as well: too often films are stocked at libraries or acquired by institutions through audio-visual purchasing agents only on the basis of promotional materials circulated by distributors or on the recommendations published for media specialists by other media specialists. All too rarely is advice or opinion sought from the experienced instructor who, in addition to providing a perspective based on field trips to India, is a content expert intimately familiar with the educational needs and goals of students in the classroom or study carrel.

The present lists with evaluations may provide the first clear evidence for those who plan, produce, distribute, and purchase films and other learning resources just what expectations classroom specialists have for learning resources focusing on Hinduism. The present statement, by way of a "Postscript" to this project, may also be the first time a call for collaboration has been issued, an invitation that is more poignant for being so long overdue.

HINDUISM AS A RELIGIOUS TRADITION

ALTAR OF FIRE

This important film presents in rich detail and splendid cinematography a 3,000-year-old Vedic ritual performed in a Kerala village in 1975 by Nambudiri brahmans. It was made possible through the dedicated cooperation of Indian, American, and European scholars and the remnant but still vital Vedic ritualists of southwestern India. The Nambudiri brahmans reconstructed, probably for the last time, the ancient Vedic rite of the agnicayana, "the piling of the fire-altar." It may not be the "world's oldest surviving ritual" as the guide proclaims (one thinks of North Asian bear rites, certain shamanic rites, etc.), but to watch this film unfold the details of this 12-day rite, involving the constant activity of 17 priests and the sacrificer himself, the production of the vast bird-shaped altar out of more than a thousand bricks, the preparation and performances of the sacrificer, the soma rituals, and the dramatic kindling of Agni himself, is to enter an archaic spiritual legacy as if transported to a long-gone era. With an extraordinary blend of sophistication and primordiality, the ritual presents itself with unforgettable impact. Above all, the power of the oral tradition resounds throughout this religious drama.

Comments: This Vedic ritual has, miraculously survived into the modern age as one of the great spiritual creations of mankind, comparable to other treasures of religious art, architecture, literature, and music. This is the first available film to portray the significance of the Vedic heritage. Two black-and-white predecessors, Professor Staal's Vedic Ritual in South India, on the upanayana and preparations for sacrifice, and Professor van Buitenen's excellent Vajapeya, another soma rite filmed during its reconstructed performance in Poona in 1955, have not been available. Altar of Fire is therefore a tour de force, but one that requires careful preparation on the part of the instructor or independent student. The major shortcoming of the film is the lack of discussion of the basis of the agnicayana in the central Vedic mythology. Therefore the film is recommended for advanced students who have read at least an introductory work on Vedic religion. A brief guide is available now, and Professor Staal is preparing a book on the ritual with an accompanying set of records.

45 minutes; color; 16mm; 1977; sale $500; rent $32
Robert Gardner and Frits Staal
University of California
Extension Media Center
Berkeley, CA 94720

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THE AVATAR: CONCEPT AND EXAMPLE

As the title indicates, this film explores the concept of the avatar in the Hindu tradition, with dual focus on a traditional exemplar, Krishna, and the contemporary figure, Sri Aurobindo. Utilizing the Bhagavad Gita, the first third of the film presents Krishna as the Divine Spirit present on earth and as "restorer of dharma." The remaining two-thirds of the film turns to the figure of Aurobindo, explains his teaching in regard to the avatar-concept, and advances the claims made for his status as avatar of the present age. The film makes use of animated diagrams to depict aspects of Aurobindo's thought, and records statements by leading British disciples of Aurobindo. The concluding footage shows the Aurobindo Ashram at Pondicherry in South India and the nearby utopian city of Auroville.

Comments: This film was made by the Open University, Great Britain, for students enrolled in a course on world religions, and presupposes familiarity with writings by and about Aurobindo through a series of assigned readings. Others using the film will find it more intelligible if they are similarly acquainted with Aurobindo's teaching and mission. The general approach to the concept of avatar in this film is limited, on the one hand, to the doctrine enunciated in the Bhagavad Gita and, on the other, to the person of Aurobindo as hypostasized by his devotees. For a traditional interpretation of the Hindu concept of avatara, see Sectarian Hinduism: The Lord Vishnu and His Worship (see below). Professor McDermott's booklet, Modern Hinduism: Gandi and Aurobindo, which was written to accompany this film, is published in England by The Open University Press.

25 minutes; color; 16mm & videotape; 1977
Robert McDermott and Nuala O'Faolain--Man's Religious Quest
Open University Educational Enterprises
1717 Massachussetts Avenue, NW
Washington, DC 20036

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A CONTEMPORARY GURU: RAJNISH

This film provides a useful insight into one of the many contemporary personality cults of India by furnishing vignettes of its leading figure, Rajnish, interspersed with statements elicited from some of his devoted disciples. The stated aim of the presentation is to examine the role of the guru and the place of ecstasy and possession in the process of an individual's religious transformation. Most of the filmed footage has as its setting Rajnish's ashram in Poona. There Rajnish is recorded preaching in English to an assembly of Indian and European devotees, and the camera notes some of the many techniques recommended by the spiritual master for "becoming One." The practice of cultivating ecstasy through movement, by dancing and whirling, is vividly portrayed at a group gathering; there are a number of shots of devotees in trance while other, less dramatic forms of "dynamic meditation" are also shown. The honor accorded to the person of Rajnish, in addition to the reverence paid to his portraits and symbols, provides eloquent testimony to the phenomenon of guru-bhakti, an enduring presence in popular Hinduism and a phenomenon to which this video program affords a memorable introduction. A late sequence contains an interview with a follower who has founded a Rajnish Center in Australia.

Comments: This is a clear, coherent, and visually effective presentation. It may be used profitably as an introduction to the non-rational dimension of spiritual discipline; it contains good footage of devotees in ecstasy. The film may also have specific topical interest for many viewers due to the growing numbers of Europeans and Americans who are becoming disciples of Rajnish.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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DEATH AND REBIRTH IN HINDUISM

"...If there is anything that ties together the great religious traditions of India...it is the unshakable belief in transmigration, a belief that birth, youth, old age, death, rebirth succeed one another in a process...." So observes Professor David M. Knipe near the beginning of this presentation. He moves beyond this range of concern almost immediately to focus on that complex of hopes, ideas, and practices reflecting the trust that the seemingly inexorable process can be halted--if not once and for all, at least temporarily. Death rites and funerary practices of Hinduism reflect this trust most clearly inasmuch as the rituals seem to be aimed at staving off redeath of the departed person in an afterlife. After a brief discussion of the vocabulary associated with death/rebirth in Hinduism (karman, samsara, moksha, dharma), the bulk of the presentation is given over to a review of cremation (antyeshti) and post-mortem memorial (shraddha) rites, drawing examples from various areas of rural and urban Indian practices.

Comments: It should be clearly understood by potential viewers of this program that the reference to "rebirth" in the title is only an allusion to the ideological structure which gives poignancy and dimension to the death rites and memorial celebrations so punctiliously performed, and which provide the main emphasis of the study. For other treatments of related topics, see the Topical Index under Ancestral Offerings, Death, etc. It should also be noted that this program was designed to be used to complement another in the same series, The Life Cycle in Hinduism: Birth, Initiation, Marriage, (q.v.), dealing with other life-cycle celebrations. Because this presentation is rich in detail and represents a depth study of a specialized topic--death and funerary rites--it may have a variety of uses both for the independent learner and the classroom student. It provides a suggestive, open-ended approach to the complex topic both in its Hindu setting and in the larger framework of a history of religions approach to such matters as death and eschatology.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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FLOATING IN THE AIR, FOLLOWED BY THE WIND

Shot in Kuala Lumpur, Malaysia, by a medical research team, this film presents several young Hindus, men and women, carrying a heavy peacock-adorned construction, with metal spears stuck in the devotees' flesh. The film shows elaborate preparation for the trance state necessary for this grueling act of devotion. Led by the guru (fakir), the devotees dance into a trance state and then allow a small spear to pierce their tongues. The film shows many scenes of trances, insertions of spears during these trance states, and an interesting view of the guru and his son, age 11, with a spear in his tongue during an ecstatic dance. The guru carries a 60-pound "peacock" of arrows and spears dug deep into his chest and back, with no apparent ill effect. Interviews with this boy and other ecstatics reveal the range of the devotees' motives for their vows; the participants offer fascinating accounts of their ecstatic experiences.

Comments: This film is extraordinary, both visually and conceptually. It effectively shows the power of the Muruga cult, and its ability to sustain the rigors of such demanding ecstatic practices. There is careful attention given to the spiritual-psychological preparations necessary for these devotions. The background music is effective and the script is informative, although the effectiveness of the film is marred by a few mispronounications and a few inaudible words. It may well supplement the more general film Murugan, and the films on temple ritual Skanda Sasti, Pankuni Uttaram, and Yakam.

34 minutes; color; 16mm; 1974; sale $390; rent $15.25
Michigan State University College of Human Medicine--
Biological Communications
Indiana University, Audio-Visual Center
Bloomington, IN 47401

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FOUR HOLY MEN: RENUNCIATION IN HINDU SOCIETY

The film begins with man-on-the-street interviews of ordinary people in India answering questions on whether there are true holy men (sadhus) in India and what their place in society is or should be. The lives of four purportedly holy men are portrayed to illustrate the range of lifestyles encompassed by this ideal in contemporary India. The people shown are 1) a follower of the Ramakrishna sect devoting his life to service in a Ramakrishna Mission hospital; 2) the head of a traditional Indian monastery; 3) a sannyasi (recluse); 4) a scholar-activist in a Hindu-oriented political party.

Comments: The opinions expressed by those interviewed in the film are interesting and varied, and surprisingly intelligible. The lifestyles portrayed are indeed within the Hindu ideals of good religious existence, without reaching the extremes we have been led to expect of Mahatmas and avatars or yogis and gurus on the banks of the Ganges. The film is a good starting point for discussions of religion in India, and an antidote for those who identify Hinduism with personality cults focused on jet age yogis. By recording the speakers in vernacular languages, with English subtitles, this film provides an immediacy which is rare in educational films. The guide for this film, as for all of the films in the University of Wisconsin series, ranks with the best in the field.

37 minutes; color; 16mm; 1976; sale $140; rent $17
Mira Reym Binford, Michael Camerini, Joseph Elder
U. of Wisconsin Contemporary South Asian Film Series
South Asian Area Center, 1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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FOUR RELIGIONS (PART I AND PART II)

With the aid of an interview with Arnold Toynbee, this film explores the similarities and differences between Hinduism, Buddhism, Islam, and Christianity. Although the film shows some of the dissimilarities of beliefs, practices, and institutions of these religious traditions, Professor Toynbee nevertheless argues that all religions reveal an underlying unity of aim and effect. In addition to the full, 60-minute version, this film is also available in two parts (I. Hinduism and Buddhism; II. Christianity and Islam). The Hinduism section, which is available separately, is considered here. Hinduism (15 minutes) includes shots of the Indus Valley, religious practices in Banaras, yoga practice, temple worship, and groups of workers. It also explains the cow as a symbol of peace and, in the interview with Professor Toynbee, stresses the "tolerance of Hinduism."

Comments: This film is partly misleading, and has been superseded by recent surveys such as are cited in the Topical Index.

60 minutes; b/w; 16mm; 1961; sale $595; rent $60
James Beveridge and Arnold Toynbee
Benchmark Films
145 Scarborough Road
Briarcliff Manor, NY 10510

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THE GODDESS BHAGAVATI: ART AND RITUAL IN SOUTH INDIA

This depicts the construction through ritual of an image of the goddess Bhagavati in five colors using powders on a mandala upon the floor. This art is preserved in the Ambalavasi ritual community of Kerala, where the film was made. In the course of the film, the importance of art in ritual is discussed, and the musical and tantric ritual accompaniment to the rite is shown. The film includes the important steps in making the room-sized image--tracing the mandala upon the floor, sketching the proportions of the image, filling in the five ritually-significant colors, making the breasts of the goddess with mounds of rice, and ritually awakening her with a mirror before the eyes. A Nayar "shaman" priest performs an ecstatic dance with ritual sword, reaching a trance state in communication with the goddess.

Comments: This is a vivid and colorful film with good cinematography and narration. However, the viewer should be forewarned that the subject matter and contents of the film are difficult and require considerable pedagogical support. A guide (in progress) may help to alleviate the difficulties. The film maker, Professor Jones, considers this film to be prefatory to The Worship of the Deity Ayyappan and The Serpent Deities, which are in the same series. In fact, seeing the three together helps answer some of the questions raised in each.

15 minutes; color; 16mm; 1976
Clifford Jones--Traditional Art & Ritual in South India
Bullfrog Films Inc.
Box 114
Milford Square, PA 18935

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HIMALAYAN SHAMAN: NORTHERN NEPAL
HIMALAYAN SHAMAN: SOUTHERN NEPAL

These two films by anthropologists show healing shamans at work, the first in northern Nepal going about his tasks with great eclat in costume and using his body as a medium for several spirits, the second in southern and more Hinduized Nepal approaching his work by combining local traditions and spells with what he saw done in an army hospital during World War II, as well as with what he had learned from Tibetan lore and Hindu Ayurvedic practices. Neither film is explicit about the Hindu context of these folk specialists, but both mention caste and/or untouchability.

Comments: These are fascinating vignettes of village-level medical practices, affording insights as to how magic rites and marginally religious specialists combine to present a revealing picture of "popular," "folk" traditions in action. Both films consistently avoid technical language, which is an asset for wide-spectrum audience appeal but a liability for those who would like to know more about specifics. The Northern film is tighter in focus, with an excellent portrayal of the archaic shaman's ecstatic dance and his relation to the community. The Southern film lacks information on the history of shamanism in relation to the indigenous religious life as well as the roles of shamans in traditional major religions at the village level.

15 minutes; color; 16mm; 1968; sale $175; rent $9
14 minutes; color; 16mm; 1968; sale $175; rent $9
John and Patricia Hitchcock
International Film Bureau
332 S. Michigan Ave., Chicago, IL 60604

HINDU DEVOTIONS AT DAWN

A middle-aged Sri-Vaishnava Tengalai brahman man in Madras is shown in his daily morning worship. He applies his sectarian marks, orients himself in sacred space and time, relates himself to the deities and the elements, and recites the sacred gayatri mantra.

Comments: The narration of this film is not descriptive; instead, Professor Smith accomplishes effectively a recapitulation of the devotee's thoughts during his devotional practices. The simplicity and power of personal piety in Hinduism are well articulated in what might otherwise be dismissed by the outsider as a routine and colorless operation. Professor Smith's film is readily intelligible to all levels of viewers and a user's guide is available. For a similar treatment, see Srinivasan's The Hindu Ritual Sandhya, where this ritual is shown performed in slightly different style by a man of a different sect.

10 minutes; color; 16mm; 1969; sale $110; rent $6
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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HINDU FAMILY CELEBRATION: 60TH BIRTHDAY

Filmed in Madras among the Tengalai Sri-Vaishnavas, this colorful portrayal of a celebration honoring a man who has just completed his sixtieth year centers on an elaborate ritual setting. Together with his wife, and under the direction of the family priest, the sacrificer makes fire offerings, undergoes a ritual bath, renews his marriage vows, and exchanges gifts. The extended family of the celebrant helps to create a festive occasion.

Comments: This brief film is a good illustration of the fine detail in Hindu ceremonialism. It is also a study of a rite not generally known, even to Indologists. A 4-page user's guide is available on request.

9 minutes; color; 16mm; 1969; sale $100; rent $6
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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HINDU PILGRIMAGE

This film treats the important Hindu practice of pilgrimage both as an outward journey and an inward experience. Professor Knipe names important, all-India pilgrimage sites (tirthas) as well as some sectarian centers and certain regional spots. He concludes his presentation by reminding his viewers that a pilgrimage is made not only to sacred places but also to objects such as trees or rocks. The bulk of the presentation focuses on activities in the town of Pandharpar, Maharashtra, where pilgrims are shown congregating, joining processions, participating in group singing, and witnessing dramatic performances, after which they eventually "see" the image of Krishna in the form of Vithoba at the popular temple there. Shorter vignettes are also provided of other groups of pilgrims making ancestral offerings at the town of

Gaya, and of pilgrims visiting shrines in and around the city of Kashi (Banaras) and elsewhere.

Comments: This is a helpful account of the subject; it is clear, coherent and accessible to the independent learner. It includes careful attention to correct theoretical notions of pilgrimage.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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HINDU PROCESSION TO THE SEA

This film shows the procession of a small group of devotees to the sea for the annual (February or March) bath of an image of Lord Vishnu. After various religious and social activities in the procession, a small image substituted for the actual temple image is immersed in the sea. Worshipers plunge in the water at the same moment, the sins of a lifetime being removed by such a bath.

Comments: This is an excellent illustration of bhakti and shows a wide diversity of devotees, who joyously participate in this festival bath. The film succeeds as an understatement, putting devotion in the realm of the everyday. It might be useful to contrast this film with a more awesome production like Yvonne Hanneman's Murugan.

8 minutes; color; 16mm; 1969; sale $100; rent $6
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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THE HINDU RITUAL SANDHYA

The film concentrates on an orthdox Smarta brahman in Maharashtra performing his sandhya, the personal ritual traditionally recognizing the junctures of day and night; i.e., dawn and twilight. The stages of sipping water, breath-control, application of ashes and sectarian marks, offering water, etc., lead up to the central recitation of the gayatri mantra and the recognition of the deities. The conclusion of the film claims to find the archaic origins of sandhya in man's uncertainty regarding solar rhythms and renewed contact with the sun.

Comments: The film is well produced, with good use of slides in cutaway sequences. The Sanskrit recitations of the ritualist underlie the constant narration--this lack of synchronized sound is slightly disconcerting. As there is somewhat more historical detail here than in the film by Professor Smith on the same subject (Hindu Devotions at Dawn), this film is perhaps better suited for advanced students. The two together provide a useful comparative study of the same ancient rite in two different regions, and both have accompanying guides.

19 minutes; color; 16mm; 1972
Doris Srinivasan
Inquire: Columbia University Press
Center for Mass Communications
562 West 113th Street
New York, NY 10027

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THE HINDU SACRAMENT OF SURRENDER

Re-enacted on film here are the rites of initiation into a Sri-Vaishnava Tengalai sect in Madras, South India. Although both brahmans and non-brahmans may be initiated, the principals here are a shudra husband and wife, both of whom go through five solemn purifying rites (pancasamskaras) under the direction of the family priest. The film presents in sequence branding of the initiates' shoulders with the sacred symbols of Vishnu, application of red and white marks to various parts of their bodies, the giving of a secret name and a special mantra, and the instruction in sacrifice or "surrender."

Comments: Professor Smith's film briefly portrays an important area of Hinduism seldom discussed and not previously photographed, namely the initiation of a believer into a sect or cult (rather than into a stage of life or monotheistic order). A brief glimpse of initiation with branding may be seen in Wedding of the Goddess (Part Two). The slow pace of the film lends credence to the solemnity of the ceremony. As the user's guide rightly cautions, this film is recommended for the advanced viewer who has a strong background in the general structures of Hindu ritual life.

8 minutes; color; 16mm; 1969; sale $100; rent $6
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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HINDU SACRAMENT OF THREAD INVESTITURE

Professor Smith's film of the upanayana in a Sri-Vaishnava

Tengalai community in Madras, South India, captures the life-cycle rite of investiture with the sacred thread, or initiation, "second birth," of a brahman boy. A ritual bath, fire offerings, symbolic and actual tonsure, investiture with thread, garments and staff, and the many stages of religious instruction are emphasized as the boy achieves his twice-born status in the Hindu community.

Comments: This is an excellent study of what still remains from Vedic religion as one of the most significant rites of Hinduism. Through careful and sensitive cinematography and narration the details are presented as a concrete whole. A 6-page user's guide is available on request. Professor Knipe's The Life Cycle in Hinduism provides a comparison with its attention to the same ritual in North India.

14 minutes; color; 16mm; 1969; sale $150; rent $10
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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HINDU SACRAMENTS OF CHILDHOOD: FIRST FIVE YEARS

This film covers samskaras, the important life-cycle or transition rites, during the first five years of childhood. Following two prenatal rites intended to secure a son and assure his safe delivery, a Tengalai Sri-Vaishnava brahman boy, in the company of his family and the family priest, undergoes the birth ceremony, the name-giving ceremony, the rite at the first feeding with solid food, and the ritual tonsure that marks the commencement of the boy's education.

Comments: This is an excellent presentation of six of the samskaras surviving in contemporary Hinduism from Vedic religion. The cinematography and narration are clear and balanced, and a wealth of detail is vividly projected. A user's guide is available on request. For comparison and contrast with these South Indian rituals, the same rites performed in North India may be seen in Professor Knipe's The Life Cycle in Hinduism: Birth, Initiation, Marriage.

25 minutes; color; 16mm; 1969; sale $100; rent $16
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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HINDU TEMPLE RITES: BATHING THE IMAGE OF GOD

This film portrays an annual festival, performed early in March in a small Sri-Vaishnava Tengalai village temple 30 miles from Madras. The images of Vishnu and his consorts Shri and Bhu are given summer libations of mantras, curds, milk, honey, coconut water, and powder. The dressing of the deities is shown, as is the offering of prasada, food given to the gods and returned as consecrated to the handful of villagers present. The special worship, a shower bath for the gods, is inserted into the normative puja routine.

Comments: This is an effective presentation of the common patterns of puja as the occasional or special ceremony and it details graphically the color, drama, and dignity of temple worship. In conjunction with the viewing of the film it would be helpful for the student to read general materials on the structure of ordinary and extraordinary Hindu puja and to have some knowledge of the history and iconography of Vishnu.

13 minutes; color; 16mm; 1969; sale $140; rent $9
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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THE HINDU WORLD

Utilizing views of ancient temples, shots of statues, and scenes of Hindu religious rites, this film undertakes a brief survey of the historical and cultural factors contributing to the development of Hinduism. It mentions the caste system, the belief in reincarnation, and the fact that religion exerts an influence on the Hindu way of life. Some attention is also given to the "yogas" which provide mental and physical discipline, and which have left their indelible traces on Hindu civilization.

Comments: The above description of this film's contents is not unlike what is found in most film catalogs at the many rental libraries listing the title. It makes the film seem much more attractive and relevant as a resource for learning about Hinduism than it is. A critical consideration of the statement may raise some questions about the pedagogical trade-offs in the utilization of an 11-minute film covering the "Hindu World." Temple architecture, the social and religious significance of temple institutions, India's heritage of religious art, the meaning and techniques of ritual behavior, the intricacies of over 3000 years of history, the milieu of the social and cultural complex in which Hinduism as a religion has continued to thrive--to what degree can any one, let alone all, of these factors be identified, examined, and illuminated in the span of 11 minutes? As for the dynamics of caste in village and urban settings, in classical or contemporary times--what kinds of analyses or even examples does such a brief, panoramic treatment permit? The same must be asked in regard to the many ideological structures and belief systems, here merely mentioned in passing. The trade-off for the convenience of brevity or modest rental fee of such a production as this is to settle for intolerable generalizations and imprecise oversimplifications. The result is to present not the "Hindu world" but a fantasy creation, at best a name-dropping essay. This film, despite its popularity at secondary school levels, cannot be recommended for college-level learning programs whether of independent or classroom structure--on the contrary, using such a production as this must be clearly condemned. It can generate only facile disregard for the complexities of a culture; it can only perpetuate a lamentably superficial approach to the study of the social and spiritual dimensions of the Hindu way of life. The evaluation committee feels there are preferable alternatives now readily available in film for use during the introductory phases of the study of Hindu religion and Indian culture, for which see the Topical Index.

11 minutes; color; 16mm; 1963; sale $136
Robert M. Perry
Coronet Instructional Films
65 East South Water Street
Chicago, IL 60601

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HINDUISM

This film presents the so-called "three ways" of Hinduism (jnana, karma, and bhakti) and a fourth section on "modern Hinduism."

Comments: Although this was once the most widely used film for general survey courses, it is now dated and cannot be recommended. For more adequate survey films, see the Topical Index.

18 minutes; b/w; 16mm; 1962; sale $145; rent $20
The Great Religions Series
National Film Board of Canada
1251 Avenue of the Americas
New York, NY 10020

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HINDUISM: PART I
HINDUISM: PART II
HINDUISM: PART III

These are three half-hour cinescopes (16 mm, b/w films made of a televised presentation), addressed to Hinduism as a system of religious thought. They are themselves part of a larger series called "The Religions of Man." The series, written by and featuring Huston Smith, later became a book by the same name, and that book has been for over two decades one of the most widely used popular surveys of the world's religions in the English-speaking world. The television series of which these three illustrated lectures formed a part was famous, in no small degree due to the winsome charm and disarming enthusiasm of the well-informed Professor Smith. The cinescope film versions of the program were for many years staples in film rental libraries and television archives, and they assisted those who saw them to approach religious traditions other than their own with sensitivity to important ideological issues and awareness of basic human values.

Comments: These programs--at least the three on Hinduism--have long since been superseded not only by more recent, target treatments of selected Hindu phenomena and the specialized foci these imply, but also by modern techniques of production technology which make these early efforts seem dated by comparison. There are many copies of these programs still in circulation throughout the country and these prints are evidently still used by community groups and in secondary schools for the study of Hinduism. While the distributors may justly be proud of Huston Smith's series for the positive contributions that series made to the general public's sensitivity to the religions of the world, the films should be gracefully withdrawn from circulation. They have served their pedagogical purpose admirably; they are now largely of historical interest only to serious students of the religions of man. For reference to recommended films see the Topical Index under such specific entries as: Worship, Symbol, Samskara, Ritual, Pilgrimage.

90 minutes; b/w; 16mm; 1955; Sale Discontinued; Rent $9.50
Huston Smith, NET--The Religions of Man
Indiana University Audio Visual Center
Indiana University
Bloomington, IN 47401

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HINDUISM: MANY PATHS TO GOD

This film includes: Baba, a holy man or sannyasin, in northern India; extensive footage of the Ganges from the foot of the Himalayas, past Rishikesh and Hardwar to Banaras; and shows vast crowds at the Ardha Kumbha Mela, a major festival at Hardwar.

It presents an interview with an Indian historian, Professor Romila Thapar, concerning polytheism/monotheism, and explores Western questions concerning the Ganges, e.g., its pollution, holiness, power. This film provides a substantial presentation of the festival of Durga with excellent footage of Durga devotees, a holy man at Vrindavana walking in the footsteps of Krishna, and closes with scenes of Banaras and the Ganges and a passage from the Bhagavad Gita.

Comments: This film, made expressly for television, shows the positive effects of a substantial budget, expert crew, and adept narration. The emphasis on meditation and reflection contributes to the general appeal of the film but should not be considered to be a comprehensive presentation of Hinduism. Though relatively successful as a general introduction to Hinduism, this film illustrates the overall limitations of a brief panoramic treatment; for more specific aspects of Hinduism, see the Topical Index. It is appropriate for beginning students and enjoyable viewing on any level.

29 minutes; color; 16mm; 1973; sale $350
Howard Enders, ABC TV
Xerox Films
245 Long Hill Road
Middletown, CT 06457

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HINDUISM: WHEEL OF KARMA

This film is an attempt to summarize the religious praxis of Hinduism, but makes no inroads into its social context. It includes many stock scenes--wedding, cremation, yoga adept in action, temple worship, street scenes, and temple shots--against a background describing Hindu religious practices as an attempt to escape the cycle of births and rebirths. It also discusses mantra and prana yoga as methods.

Comments: This film is simplified and somewhat patronizing--"...Water, mountains, trees, stones, animals, yes even the cow, are treated as 'holy'"--and it fails to make valid distinctions within Hinduism regionally, communally, historically, etc., in favor of stressing the "tolerance" and "variety" within "the one Hinduism." The mispronunciation of several words representing central concepts within Hinduism is only one of the clues revealing that little expert help was sought or gained in the production or planning of this film. This film, like the others in the series (recently revived by the new distributor), attempts to prove that Hinduism, like all the great religions of the world, is founded on the golden rule.

21 minutes; color; 16mm; 1968; sale $315; rent $29
Lew Ayres--Altars of the World
Threshold Films
2025 North Highland Avenue
Hollywood, CA 90068

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HINDUISM AND THE SONG OF GOD

This colorful film opens with a miscellany of shots taken at various sites throughout the subcontinent to give an impressionistic view of India. There follows a central expository section based on a Gita-derived concept that those who adhere to Hinduism may be classified as belonging to one of three groups; that anyone who is a Hindu follows one of three "yogas"--jnana, karma, or bhakti. Each group, or "yoga," is generally identified in the narration to the accompaniment of striking, and sometimes illuminating, pictorial sequences (e.g., depiction of a Hatha Yoga adept, footage of pilgrimage activities, a scene showing tulasi-worship). Most of the shots are of recognizable, upper-class urban models. A closing section attempts to convey something of the dynamics of contemporary Hinduism: here some footage of Sathya Sai Baba is presented--material of special interest to students of modern "personality cults" and to the growing numbers of followers of this contemporary charismatic figure.

Comments: This film divided the evaluation panel between those who regarded it as an adequate, if glossy, general survey of Hindu ideals, and those who judged it to be so superficial as to be misleading and distorting. All agreed that this prize-winning and widely-advertised film is visually appealing, and that it would invariably be warmly received by a class unfamiliar with things Hindu and Indian. For the serious and perceptive student, the problem is that it is too pretty: all is sweetness and light, sunshine on blue waters, fresh flowers with best saris, polished brass, and improbable smiles--all front and center for the camera. Even the man reclining on a bed of nails is smiling! Because all of the complexities, contradictions, and details essential for an adequate understanding of the Hindu religious tradition have been ignored in this production, this film cannot be recommended either for independent learning or for classroom utilization. The panel feels that there are so many other, more responsible films on specialized aspects of Hinduism now available that it is no longer necessary to countenance the inadequacies of such a highly generalized interpretation of Hinduism.

30 minutes; color; 16mm; 1975; sale $325; rent $35
Elda Hartley--Films for a New Age
Hartley Productions, Inc.
Cat Rock Road
Cos Cob, CT 06807

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HINDUISM IN SOUTH INDIA

This presentation throws its focus on the "distinct civilization" of South India. According to the guest lecturer, Professor George V. Hart III, the predominant religion in the area of the Deccan ("South India") is an amalgam of imported northern, Vedic religious forms and ideas with ancient southern, Dravidian notions and practices. The first half of the program consists of the recommendation of certain theoretical frameworks within which to view the great diversity of South Indian phenomena: those which recognize the incorporation of agricultural motifs into a world-view; those which uphold social stratification into caste according to pollution ideologies; those which perceive women as personifications of power both benign (or "ordered") and threatening (or "disordered"); and those which maintain in certain forms of temple worship the symbolism of royal presence and celebrations. The last half of the program consists of a ceremony in which a Telugu-speaking brahman (Professor V. Narayana Rao) directs a young man who performs worship to the elephant-headed deity Ganesa or Ganapati, and a brief resume of a story told among Shaivites of a famous saint, Sirutondar, one of the 63 Nayanmars.

Comments: This cassette provides an understanding of North-South regional differences in India, and also, in a segment of a rite in Telugu and Sanskrit, the interaction of the Sanskritic with the vernacular traditions. The segment of the Ganapati ritual excerpted gives a good sense of pace for Hindu rituals. The focus on the Nayanmar saintly tradition is unique in film resources.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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HOLY MEN OF INDIA: THE SADHUS

Hardwar, city of holy men of various sects, is the setting for most of the scenes in this film: scenes of religious specialists engaged in individual study, yogic exercises, worshiping alone or in groups at an ashram. Particularly memorable are close-ups of a number of faces, and the sequence devoted to the bodily contortions of a practitioner of Hatha Yoga.

Comments: This film is essentially a series of disconnected shots held together only thinly by a narrative line. It is not a useful film, since it is nullified by its general "Barnum & Bailey" approach to Hindu mysticism and its often misleading narrative. However, used intelligently and under the proper circumstances, it could become an effective pedagogical tool. For example, in the study of Yoga, one could use this film without sound, excerpting its footage of the Hatha Yogin doing his contortions. Or one could show it, accompanied by one's own commentary, simply to give an insight into the value placed upon "the holy man" and his extraordinary life style in India. But potential users are advised that other, more responsible treatments of these topics are available; see the Topical Index.

10 minutes; color; 16mm; 1968; Discontinued
Lew Ayres (Doubleday Multimedia)
(Although discontinued by the distributor, this film is still available through university film rental libraries)

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HOW A HINDU WORSHIPS: AT THE HOME SHRINE

This film is perhaps the most important of the eleven in the Image India series. In focusing upon domestic worship it portrays one of the most significant, yet one of the least known dimensions of Hinduism. Filmed in the city of Madras in a Sri-Vaishnava Tengalai brahman household, a middle-class office worker, assisted by his wife, performs his daily early morning worship of the image of Vishnu in the home shrine. This griharchana is detailed and explained in all its complexity, step by step, the narration blending with descriptive comments on the underlying mythical and philosophical basis for the puja. Specific attention is given to the vyuha doctrine of the Vaishnavas, the belief in the five modes of being of Vishnu, the image itself, and the arca mode of the deity being represented in the film as the object of worship.

Comments: This is a first-rate presentation of the structure of household worship, and one suitable for undergraduate, graduate, and general audiences in the classroom or in independent learning situations. The accompanying guide, with a plan of the shrine itself, is helpful in following the procedures of the ritual. This film is an excellent supplement to cinematographic treatment of temple worship, and demonstrates the great importance of household shrines in the religious life of many Hindus.

18 minutes; color; 16mm; 1969; sale $190; rent $ 0
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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INDIAN HOLY MEN: DARSHAN

The film begins with a series of unexplained views of presumably holy men. There are only a few sentences of narration in this part, summarily contending that in India 'each follows a discipline suited to his nature.' Then come quick sketches of four men reputed in India to be holy. The first man portrayed is the head of a Radha-Krishna sect in Vrndavan. He is shown ritually bathing in the early morning, attended by his disciples to whom he gives a lecture in Hindi on Brahmananda (the highest bliss) and detachedly seated in a courtyard feeding pigeons and parrots, swirling about him. The second holy man is a shakta who is deaf and mute, but divinely happy in his worship and dance to the goddess in his Himalayan shrine. The third holy man is a recluse who lives in a cave (not shown) on the upper Ganges, and the last maintains a Shiva temple made holy by his deceased guru.

Comments: Except for the opening scenes, this is acceptably filmed and narrated. It makes no attempt to show what the populace thinks of these men, except to show that they do have their followers and reputations in society at large. The film is uncritical of these men and their pursuits, and does not attempt to give any detailed information about their ritual or beliefs. There is no guide with the film. For these reasons the film Four Holy Men may be preferable for educational use, but this film is certainly suitable as a supplement to it.

28 minutes; color; 16mm; 1972; sale $225; rent $35
Satyam Shivam Sundaram and Florence Davey
New Line Cinema
853 Broadway, 16th floor
New York, NY 10003

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AN INDIAN PILGRIMAGE: KASHI

This film gives an overview of a typical pilgrimage to India's holiest city. It shows two middle-aged, middle-class couples enroute, approaching the various holy places in Kashi, performing sacred rituals such as offerings for ancestors, and puja on the Ganges. These four pilgrims are given elaborate instructions by a priest on how to conduct the various rituals and how to make their pilgrimage most efficacious. The film shows pilgrimage as a social as well as religious experience.

Comments: This is a visually rich, varied, and entirely authentic presentation: it is particularly helpful in showing the blend of the ideal ritual form with a touch of pragmatic sham in religious practices (e.g., one priest's clever schemes to raise the honorarium for his prayers for the pilgrims' ancestors). This film is ideal for any course in Hinduism, and particularly useful in a part of a course treating pilgrimage, holy places, and religious practices. Only general knowledge is required to benefit from this film; it will probably generate considerable discussion. It is highly regarded due to its clarity of conception and excellent narration. See also An Indian Pilgrimage: Ramdevra, in the same series.

30 minutes; color; 16mm; 1969; sale $115; rent $15
Michael Camerini and Mira Reym Binford
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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AN INDIAN PILGRIMAGE: RAMDEVRA

This film traces a group of pilgrims who travel from Bombay to Ramdevra's grave in Rajasthan. Speaking in Hindi (with English subtitles), the pilgrims reveal a wide range of motives for this pilgrimage, including family, health, business, and thanksgiving. At the pilgrimage site, the grave of the fifteenth-century Rajasthani saint-hero, Ramdevra, the pilgrims present their symbolic offering (a small silver statue of a horse, representing Ramdevra's martial powers) and receive prasad (food blessed by the god). The pilgrims also participate in a mela, a large fair annually held near the pilgrimage site, thus showing the easy blend of sacred and secular in the typical Indian pilgrimage. The film also explains the significance of Ramdevra in the interplay of Hindu and Muslim elements in many Indian cults. It also shows the role of bhajans (devotional songs) in sustaining and spreading a cult such as Ramdevra's.

Comments: This film succeeds admirably on many counts: in addition to being a completely authentic presentation of a pilgrimage, it sheds considerable light on religious practice, bhakti, religious symbolism, Hindu-Muslim relations, and devotional music. It shows a remarkable sequence of a woman in an ecstatic trance as well as several sequences which candidly reveal the pilgrims in devotional singing and enjoying religious and secular delights of the pilgrimage sites.

26 minutes; color; 16mm; 1974; sale $105; rent $15
Michael Camerini and Mira Reym Binford
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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THE INDIANS AND THE SACRED

Although all of the seven films in Louis Malle's series include brief treatments of Indian religion, this is the only one which has religion as its primary concern. The film shows a devotee of Murugan, the temple complex at Madurai, local priests, holy men and beggars, as well as the faithful performing puja and various rituals. Malle frequently lets the camera rest on a quiet Indian street scene or an immobile face while he expounds his theories, suppositions, and unabashed confusion concerning the varieties of Hindu theory and practice.

Comments: The opening sequence of this film, which shows an ecstatic devotee of Murugan, with numerous spears piercing his flesh, well reveals Malle's attempt to emphasize, without explaining, the sensational and apparently negative aspects of the Hindu religious tradition. Consistent with Malle's thesis, this film treats religion as both the cause of and the way of escape from the poverty and misery of Indian life. Malle frequently refers to devotees as fanatical, and to Hinduism as pessimistic, and he provides no context by which to render intelligible the seemingly bizarre and destructive behavior of the devout Hindus shown in this visually rich but uninformed film. A knowledgable instructor could profitably use this film's rich visual resources. This largely negative treatment of Hinduism represents an interesting contrast to effusive treatments such as Hartley's Hinduism and the Song of God.

50 minutes; color; 16mm; 1972; sale $795; rent $75
Louis Malle--Phantom India
New Yorker Films
43 West 61st Street
New York, NY 10023

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AN INTRODUCTION: EXPLORING THE RELIGIONS OF SOUTH ASIA

This film serves as an introduction not only to the series Exploring the Religions of South Asia, but to the geography and races, languages and cultures, sights and sounds, people and activities, and a host of other factors to be kept in mind by anyone who would seriously undertake a study of religions in South Asia. Focusing on India, Professor Knipe suggests that there are four "widely shared" concepts, or configurations to remember when studying the "montage" of religions there: (1) the enduring folk traditions, or "popular," grassroots religions; that is, practices which persist just beneath the surface of the literary, "establishment" doctrines of the Great Religions; (2) the pervasive concept of samsara; (3) the religious basis for society found in such classical Indian expressions as varnasramadharma, and perpetuated in the communal divisions of Hindu society known as jati or "the caste system"; and (4) an understanding of the religious basis of the individual as "in process" through life stages toward a transcendent ideal of perfection. These ordering principals apply, perhaps unevenly, to the five religious traditions presented in this series: Hinduism, Buddhism, Jainism, Islam, and Christianity.

Comments: The latter part of this introductory program previews how the other tapes in the series will contribute to the difficult and far-reaching job of surveying the religions of South Asia; it is perhaps relevant primarily to the needs of those who will utilize these other tapes. And, for those who do complete the entire "course" of tape presentations, a later reviewing of this section of the introductory program is highly recommended.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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KUNDALINI YOGA

This is one of a series of videotapes of Professor Joseph Campbell lecturing with slides on myths and symbols in Homer, Dante, the Tibetan Book of the Dead, the traditions of the Navaho Indians, and from a contemporary woman undergoing psychoanalysis. C.G. Jung's Man and His Symbols and Campbell's The Mythic Image provide the bibliographic core of the course. Part Two of the series, "The Visionary Journey," is concerned with the psychological journey of the self, upward in kundalini yoga, downward in the Tibetan Book of the Dead, and both directions in Dante. While the series is meant to be taken as a course, Program 6 alone includes concentrated discussions of Hindu phenomena. Yoga, the seven chakras, the sri-yantra, Shiva, the Goddess, etc., are illustrated and presented in this program.

Comments: Professor Campbell is a convincing lecturer. The discussion of the chakras, which takes up the body of the program, is sustained and substantial for an undergraduate or independent learning situation, and includes the Sanskrit terminology. Professor Campbell knows the material well and presents comparative illustrations that encourage the viewer to consider broader contexts, although many may dispute the "universality" claimed for the South Asian symbols under discussion. Unfortunately, the production is limited technically to that of a taped lecture, confined to the lecturer, his back to the camera half the time, pointing to static slides on a screen. This 1976 production does not once use contemporary video techniques to alleviate the lecture format, and a viewer accustomed to variation and mobility feels trapped in a simulated lecture-hall audience. Professor Wendy Doniger O'Flaherty has prepared an excellent study guide which should be read in advance.

57 minutes; color; 3/4" videocassette; 1976; sale $275
Lynn Madlener and Joseph Campbell--Psyche & Symbol
Teletape Associates
2728 Durant Avenue
Berkeley, CA 94704

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THE LIFE CYCLE IN HINDUISM: BIRTH, INITIATION, MARRIAGE

This program focuses on the rites which mark events associated with birth, initiation, and marriage among orthoprax, brahmanically-oriented Hindus. Knipe's subjects are North Indians drawn largely from the middle and well-to-do classes. The subtitles in this program are especially helpful as precise identifications for the "transition rites" depicted: anaprashana or "first feeding," chudakarana or "ritual tonsure," upanayana or "initiation," and vivaha or "marriage"--all of which samskaras are shown. Two central points of this program are: (1) these ancient brahmanical rites of passage are still performed attentively by families throughout India, and (2) one finds homogeneity in their celebration whether observed in the North or the South of India, whether done by rich or poor, or whether performed among educated or uneducated Hindus.

Comments: The visuals are memorable and Knipe's narration is intelligent and clear, making this brief treatment a forceful resource for the independent learner or for the classroom student. It is particularly relevant for an implicit demonstration of Hinduism's enduring commitment to the pattern of a dispersed domestic cult centering in the home rather than to a congregational form of worship primarily dependent upon attendance at temple celebrations. While some viewers may find the tonsure rite performed on a 3-year-old girl extraordinary and the marriage ceremony of two 12-year-olds irregular, Knipe endeavors to put these into a larger contextual framework. Viewers interested in other films on these and other rites of passage, or transition, may consult the Topical Index under Samskaras, Sacraments, Children, Education, Initiation, Marriage, Rituals, etc. It should be noted that this videocassette was designed to be used in combination with Death and Rebirth in Hinduism, # 15 in the series Exploring the Religions of South Asia.

30 minutes; color; 3/4" videocassette; 1974; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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LIVING HINDUISM

This film suggests that in order to understand the "incorrigible inclusiveness" of Hinduism it is helpful to recognize, on the one hand, the "ground structure" (little traditions) of Hindu folk religion and, on the other hand, the "superstructure" (great tradition) of the pan-Indian, literary and doctrinal teachings of establishment Hinduism. The film emphasizes popular elements such as celebrating the presence of powers in trees, stones, water, fields, planets, animals, and serpents. The film treats Hindu religious specialists--shamans, musicians, priests, pandits, mahants, and yogis. Attention is given to the place of women in living Hinduism, to the importance of sectarian Hinduism, and to tantrism. These are elaborated upon later in the series, most notably in films #3, #4, and #5.

Comments: This program is particularly useful for the introduction it affords to basic categories and terminologies which are encountered in most advanced treatments of Hindu religious and social life. The setting given them here is intelligently simplified.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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MAJOR RELIGIONS OF THE WORLD

This broad-spectrum survey looks briefly at Hinduism, moves quickly on to view Buddhism as a world religion, then shifts to the origin, spread, and present strength of Islam before attention turns to the two religions given most attention, namely Judaism and Christianity. In the treatment of Christianity, equal treatment is given to Roman Catholic, Greek Catholic, and Protestant branches of Christianity. Scriptures, general ideologies, and crucial rituals are stressed in varying degrees for each religion surveyed.

Comments: Distributor's rental records show that this film is still used, notably in public high schools and church groups. This is unfortunate: to compress five of the complex religions of the world into 20 minutes necessitates oversimplification and superficiality. Because of the greater emphasis given to Judaism and the three major forms of Christianity, only two or three minutes are devoted to Hinduism--clearly insufficient for this massively complex religious culture. Such films cannot be recommended for groups or individuals interested in learning about Hinduism.

20 minutes; color; 16mm; 1954; sale $290
(b/w version, sale $175)
Encyclopedia Britannica Educational Corp.
425 N. Michigan Avenue
Chicago, IL 60611

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MONTHLY ANCESTRAL OFFERINGS IN HINDUISM

This film depicts the tarpana offerings performed to satisfy the needs of the ancestors or "fathers." The ritual, occurring each month on the new-moon day (amavasya), is conducted on the roof of a middle-class Sri-Vaishnava Tengalai brahman home in the city of Madras with the aid of the family religious teacher (acharya). Explained in the narrative and accompanying user's guide are the celebrant's self-purification prior to the ritual, the laying out of a grid of darbha grass as a "seat" for the visiting deceased, the offerings of sesame-seed water to maternal and paternal ancestors of both sides of the family, and the greeting of the ancestors by the celebrant. The ritual concludes with payment to the priest who oversees the ceremony.

Comments: The film focuses tightly on the details of an important rite surviving from Vedic religion, and one not previously filmed. The narration is clear and detailed and places the rite in the context of Hindu doctrine. Two recent studies of offerings to ancestors may complement the film: Indian Pilgrimage: Kashi in the University of Wisconsin film series, and Death and Rebirth in Hinduism in the Exploring the Religions of South Asia video series.

8 minutes; color; 16mm; 1969; sale $100; rent $6
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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MURUGAN

This film depicts public highlights of a 25-day festival celebrated in Jaffna (Sri Lanka). The god is Murugan (historically associated with Subramanyam, Skanda, Karttikeya, and Kumara), a deity popular in South India whose cult is prominent among Tamils in Sri Lanka. Shown here are colorful and memorable sequences including processions and varieties of personal acts of devotion including remarkable footage of fire-walking and a ratha festival with hundreds of men carrying a huge chariot.

Comments: This is one of several films now available for learning about the cult of the popular South Indian god, Murugan--see also Floating in the Air, Followed by the Wind; Pankuni Uttaram: Festival of Fertility; Skanda-Sasti: A Festival of Conquest; and Yakam: A Fire Ritual in South India. This one is particularly useful for demonstrating the presence of this growing cult in Sri Lanka, and for giving a vivid portrayal of the popular mass response to such ceremonies and public functions.

23 minutes; color; 16mm; 1976; sale $300; rent $40
Yvonne Hanneman
Focus International Inc.
505 West End Avenue
New York, NY 10024

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PANKUNI UTTARAM: FESTIVAL OF MARRIAGE AND FERTILITY

Depicted here are highlights of an annual, one-week celebration in the village of Palani in South India. The festival marks the marriage of Murugan (Subrahmanyam), an event which attracts half a million pilgrims each March/April to this popular hill-shrine--one of the five sacred sites of an ancient and still-growing cult. The film shows both the official liturgies which occupy professional priests, musicians and other religious specialists, and the variety of activities of the multitudes drawn there by the spectacle of processions, possessions, and pious acts of extreme devotion.

Comments: This film is an authentic, informed interpretation of Hindu religious practice, with an excellent account of cultic details, though perhaps too advanced, or too technical, for some unprepared viewers. The film requires considerable advance preparation for best utilization. Instructors and independent viewers will find detailed direction in the excellent, but demanding, essay which is available from the film maker.

20 minutes; color; 16mm; 1970; sale $225; rent $25
Fred Clothey--South Indian Festivals Series
Department of Religious Studies
University of Pittsburgh
Pittsburgh, PA 15260

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PILGRIMAGE TO A HINDU TEMPLE

A middle-aged Tengalai brahman man visits the temple at Sriperembudur, 25 miles south of Madras in South India. This is the town where Ramanuja, the famous Sri-Vaisnava philosopher-saint, was born in the twelfth century, and the date is the celebration of the saint's birth. The pilgrim is shown bathing and then entering the temple. He proceeds through the chambers of the temple moving clockwise and inward until he reaches the inner shrine and makes his offering. The narrative and user's guide stress this as "a journey of self-discovery and spiritual renewal."

Comments: The film accurately emphasizes the individual nature of Hindu pilgrimage and the details of the inner chambers and shrines of a typical Hindu temple are combined effectively with the devotional experience of the solitary devotee. But this solitariness is also somewhat misleading and perhaps romanticized. What is missing is the noise, confusion, earthiness of a temple in festival times such as this. A good supplement is the film Indian Pilgrimage: Ramdevra and a treatment of pilgrimage in South Asia in general is provided in Hindu Pilgrimages in the Exploring the Religions of South Asia series.

14 minutes; color; 16mm; 1969; sale $150; rent $7
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

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SECTARIAN HINDUISM: THE GODDESS AND HER WORSHIP

This program explores the "power and energy of the universe" recognized as "the Goddess" (devi). More than merely the mate or consort of one of the great male gods such as Vishnu or Shiva, the shakti-manifestation is more comprehensively to be understood as an ancient, pervasive, yet elusive, identity given to sacred powers of bursting fertility, vibrant energy, and primal matter. The goddess when personified represents the fecund and teeming universe which has quickened and nurtured the vibrant Hindu religious imagination. Sita, Sarasvati, Parvati, Lakshmi, Durga, Kali, and Sitala are among the many female deities representing the great and mysterious theme of the Goddess. The conclusion of the film presents two living figures regarded as incarnations of the goddess--Ananda Mayi Ma and Sarada Devi.

Comments: This film is a sophisticated and thought-provoking presentation. It is most useful for advanced students already familiar with some of the major forms of Hindu piety and with some of the major figures of Hindu mythology.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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SECTARIAN HINDUISM: LORD SIVA AND HIS WORSHIP

The first part of this film depicts two widely popular symbols of the Hindu god Shiva--the upright phallic form known as the linga, and the image of the recumbent bull called Nandi. The striking polarities of Shiva's character and Shiva worship are surveyed in the second part of this program. Attention is also given to Parvati, Shiva's consort, and to Ganesha, Shiva's ubiquitous son. A third part of the program shows how worship of Shiva is performed in a contemporary temple in Banaras. The fourth section surveys the different kinds of shrines, temples, and sectarian communities throughout India generated by the worship of this extraordinary divinity.

Comments: This remarkably rich and versatile resource is useful as introductory material, as recapitulatory review, as enrichment of the study of Hindu myths, and as an example of Hindu sectarian developments. This film is highly recommended.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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SECTARIAN HINDUISM: LORD VISHNU AND HIS WORSHIP

This is an introduction to that "profound amalgamation" of Vedic and indigenous, non-brahmanical elements now coalesced into the deity known as "Vishnu." The first section presents historical, textual, and archeological evidence for reconstructing what may have been early forms of worship of this deity, followed by the various postures and attendants which characterize this deity's depiction. A third section focuses on the 10 avatara ('incarnations') of the Cosmic Lord, Krishna, Rama and on their companions. A final section provides some glimpses of Srirangam and Khajuraho, pilgrimage sites in the Vaishnava tradition.

Comments: While this program lacks the coherence and conviction of some of Knipe's other videotapes, it is nonetheless useful for a recapitulation of miscellaneous materials important for an introduction to Vishnu and his worship. And, most importantly, it demonstrates the breadth of the phenomenon of Vishnu-worship by showing that it is more than is guessed at after a one-time reading of the Bhagavad Gita.

30 minutes; color; 3/4" videocassette; 1975; sale $45
David Knipe--Exploring the Religions of South India
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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THE SERPENT DEITIES: ART AND RITUAL IN SOUTH INDIA

This shows a ritual in the worship of serpent deities filmed on location in the Pulluvan (low caste) community of Kerala. The worship, in which women play a very active role, involves inducing two young, prepubescent, bare chested girls to become spiritual mediums. They are encouraged to enter the trance state while seated in an elaborate five-colored mandala of powdered colors in an intertwining snake pattern, situated beneath a mandapam. Music and dance are used to enhance the ritual. In trance the girls dance in spirals sweeping away the mandala with brooms of straw. A second mandala is drawn featuring the image of the demon Bhutamas, and again the girls, having been asked if the deities are satisfied, destroy the image and tear down the straw birds and coverings of the awning. Details of the construction of both images are shown.

Comments: This is a vivid, colorful, and important film, but one that is not pedagogically successful without considerable background. For a further understanding of the themes in the film, and of regional Hinduism (Kerala), this might best be shown with its companion films in the series.

18 minutes; color; 16mm; 1976
Clifford Jones--Traditional Art & Ritual in South India
Bullfrog Films Inc.
Box 114
Milford Square, PA 18935

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SKANDA-SASTI: A FESTIVAL OF CONQUEST

This film depicts a festival occurring yearly in South India celebrating the victory of Skanda (Murugan/Subrahmanyam) over the force of evil embodied in the demon Sasti, followed by his marriage to the goddess (depicted in the film Pankuni Uttaram in the same series). The film gives close attention to the rituals, pageantry, and social milieu of the popular holy celebration. The high point of the public events are a reenactment of the battle between the demon and Skanda in which the demon is symbolically transformed when vanquished in the jousting.

Comments: Like other films in this series, the ritual complex is very difficult to grasp simply by watching the film and attending to the narration (which is at times difficult to follow). The public events are well filmed, and will sustain the interest of even uninformed groups, but in general, the film is most important as a visual record of important aspects of the seven-day ritual. It thus serves as a supplement to the guide/monograph which supplies considerable detail and explanation of the ritual and the importance of Skanda. This film provides a valuable balance to the more general film Murugan by Yvonne Hanneman which shows the public ceremonies, and the film Floating in the Air, Followed by the Wind which shows the individual acts of devotion of the Murugan cult; it also should be seen in the context of the other two films in the series: Yakam and Pankuni Uttaram.

17 minutes; color; 16mm; 1970; sale $225; rent $25
Fred Clothey--South Indian Festivals Series
Department of Religious Studies
University of Pittsburgh
Pittsburgh, PA 15260

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SWAMI KARUNANDA: FROM WATERLOO, AUSTRALIA

The locale of this film is Rishikesh where, more than three decades ago, Sivananda founded his Divine Life Society and where, some years later, he accepted an Australian man for discipleship. This film is a profile of Swami Karunanda, depicting his life at the ashram, his expertise in Hatha Yoga methodologies, and his total renunciation of his former self and commitment to his new vocation.

Comments: The film honestly raises--and leaves curiously and subtly unanswered--the question of whether this is flamboyant play-acting or genuine commitment. It might be pedagogically useful to show this film along with such films on Hinduism in the West as Hartley's Evolution of a Yogi.

28 minutes; color; 16mm; 1971; Discontinued; rent $19
Yavar Abbas--India Called Them
New York University Film Library
41 Press Annex
Washington Square, New York, NY 10003

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THE SWORD AND THE FLUTE

This is a film montage of Mughal and Rajput miniature paintings focusing on the Mughal period of Indian history, with musical and narrative accompaniment. Most of the scenes depicted in the miniatures dwell on asceticism, love and its allegorical religious implications, and the divine love of Radha and Krishna and, briefly, Shiva and Parvati.

Comments: This is an aesthetically rewarding film; colorful paintings and musical accompaniment by Ali Akbar Khan, Ravi Shankar, T. Vishvanathan, and Chaturlal enhance the setting for this articulate presentation of the allegory and ideals of Bhakti. This film requires careful preparation with attention given to the importance of aesthetics in Indian religion and the frequent allegorical use of the arts. Although it has been in use for many years it is still one of the most effective film presentations of themes in Bhakti.

24 minutes; color; 16mm; 1959; sale $325; rent $30
James Ivory
Film Images--Radim Films
17 West 60th Street
New York, NY 10023

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TRANCE AND DANCE IN BALI

This is a 1937-39 film by Bateson and Mead on a remarkable Balinese ceremonial dance dramatizing the cosmic polarities of life and death. In the conflict between the witch and the dragon, actor-dancers achieve a state of trance and turn their krises (sharp-pointed steel daggers) against themselves. In the early stages of the ritual dance the death-dealing witch enchants young girls into spreading plague, killing newborn babies, etc., reminiscent of the disease goddesses of folk Hinduism. Kris-bearing warriors attack the witch-goddess, whose glance withers them. Two by two they attack; she does not resist, but her effortless power subdues them into convulsive trance states. A priest revives them to a somnambulistic state, but still they are in trance. Women with krises also go into trance and, contorted in agony, turn their krises against their chests. The men in trance seizures do the same. Incense then calms them and those that become too violent are disarmed by the onlookers. So strong is the pressure of the point against the breastbone, the krises are seen to bend into permanent L-shapes, yet no one is hurt. The last part of the film constitutes a revival of the dancers (including the man who played the part of the witch-goddess) from trance states. Holy water and incense are used and offerings are made.

Comments: This is a landmark effort in the history of ethnographic film, and remains a rare and remarkable documentary on an aspect of folk religion in Balinese Hinduism. Virtually nothing of Indian Hinduism is evident, yet the scholar with a knowledge of folk Hinduism in South Asia (e.g., of disease goddesses) will perceive myth-ritual connections and perhaps some thematic South Asian origins. The trance-dance itself, however, is uniquely Balinese.

20 minutes; b/w; 16mm; 1951; sale $135; rent $9.50
Gregory Bateson and Margaret Mead
New York University Film Library
41 Press Annex
Washington Square, New York, NY 10003

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VISHNU'S MAYA

This film presents a staging of the parable of Narada, who goes to Vishnu for instruction and while performing a chore becomes involved in completely worldly existence, including marriage and family life. Finally, events of nature force a reawakening; Narada then realizes the illusory quality of phenomenal existence. The entire film was shot on location near the Ganges.

Comments: Though the source of the story may not be readily found in ancient texts, this highly romanticized parable is authentically Hindu and pedagogically effective. It contains fine cinematography and is well acted by Benaras Hindu University professors of music and arts, though some viewers may find the Indian accent difficult to follow. It is also useful as an idealized portrayal of the worldly functions of a village brahman priest. Interestingly, the viewer is caught up, like Narada in the myth, by the myriad details of society, rituals, economics, and politics.

30 minutes; color; 16mm; 1976; sale $350; rent $45
Thomas Ball
Saraswati Films
12429 Cedar Road
Cleveland Heights, OH 44106

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WEDDING OF THE GODDESS

The first part of this film is largely background information concerning the famous Chittarai festival occurring during the months of April and May in Madurai. The stories of Minakshi's wedding and the founding of Madurai are given through explanations of the various temple paintings. The film illustrates the importance of the Nayak Kings (17th Century) and local history in determining the form and style of the two rituals celebrating Minakshi's wedding to Shiva and the coming to Madurai of Minakshi's brother, Alagar, a manifestation of Vishnu. The film emphasizes the importance of the temples of Minakshi and Alagar in folk Hinduism in the Madurai area. Part Two provides a day by day chronicle of the Chittarai festival showing both the festival of Minakshi and her wedding to Shiva. The footage also shows the festival procession of Lord Alagar to the edge of the city and back to his rural temple. Other scenes in the film include drawing a diagram of the Vastu Mandala, initiation with branding into a trance-like stage, and large crowd scenes in which people spray Lord Alagar with water in fulfillment of vows. Still shots from painting and sculptures and filmed interviews with festival participants, add other interesting dimensions to the film.

Comments: These highly informative and visually attractive films can be shown separately, but are more effectively shown together. The film is also useful for showing the interplay of politics and local tradition in the dynamics of a religious festival. The initiation with branding compares well with Hindu Sacrament of Surrender, and the wedding of the goddess Minakshi is comparable to Pankuni Uttaram.

Part I: 36 minutes; color; 16mm; 1975; sale $130; rent $17
Part II: 40 minutes; color; 16mm; 1975; sale $145; rent $17
Mira Reym Binford, Michael Camerini, Joseph Elder
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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THE WORSHIP OF THE DEITY AYYAPPAN: ART AND RITUAL IN SOUTH ASIA

This film concentrates on the artistry of rituals in the Tiyattu ritual cycle celebrating the worship of Ayyappan. As in the first film in the series, The Goddess Bhagavati, an image is constructed with the powders of five symbolic colors, to the accompaniment of tantric rites and music. There is a complex ceremonial dance resulting in trance, during which the priest (identified by the narrator as a shaman) walks back and forth through the hot embers of a fire, ritually destroys the colored-powder picture, and performs as an oracle. Attention is given in the film to the place of the ritual in this Kerala religious community.

Comments: This is very colorful and well filmed, and is an important glimpse at the powerful combination of music, symbolic art, and dance in the achievement of trance in Indian religious practice. It is important to note that the fire-walker is an adept at this ritual, and not an untrained ecstatic. The films in this series are vivid, and a general audience may respond well to them, but if they are to provide an effective learning experience they should be shown only after considerable advance preparation in ritual, symbolism, and trance. The films in this series may well be viewed together while this particular film might also accompany Floating on the Air, Followed by the Wind, and Himalayan Shaman. A guide to the film is in preparation and will be most welcome.

20 minutes; color; 16mm; 1976;
Clifford Jones--Traditional Art & Ritual in South India
Bullfrog Films Inc.
Box 114
Milford Square, PA 18935

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YAKAM

This film follows the details of the complex procedures in an annual series of ritual fire offerings to the god Skanda (associated with Subrahmanyam/Murugan). Within an inner temple sanctum the priests consecrate themselves and the offering chamber and then proceed to offer 101 symbolic oblations into the altar fire. The film sets the ritual in the larger setting of the Skanda-Sasti festival (see the film Skanda-Sasti in the same series) held yearly at the Tiruchender temple on the Bay of Bengal in Tamil Nadu (Madras State).

Comments: This film provides the most detailed ritual of the series and tries to bring out the influences and interaction of Vedic, tantric, and ritual medicinal practices in Hindu tradition. Each step of the ritual is detailed in the monograph prepared to accompany the film, as are the important aspects of consecrating the chamber and the officiants. The complexity of the ritual and its compression through the medium of film make it virtually essential to study the guide closely and see the film repeatedly if the processes of the ritual are to be understood.

10 minutes; color; 16mm; 1970; sale $175; rent $15
Fred Clothey--South Indian Festivals Series
Department of Religious Studies
University of Pittsburgh
Pittsburgh, PA 15260

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CULTURAL BACKGROUND FOR THE STUDY OF HINDUISM

APU TRILOGY: PATHER PANCHALI; APARAJITO; THE WORLD OF APU

This classic trilogy traces the struggles, tragedies, and commitment to life of a typical Bengali family with a sensitivity which has established Ray as India's foremost film director. Whether seen separately or as a trilogy, these are superb films--and an excellent presentation of living Hinduism.

115 minutes; b/w; 16mm; 1955; rent $85 (minimum)
113 minutes; b/w; 16mm; 1956; rent $85 (minimum)
106 minutes; b/w; 16mm; 1959; rent $85 (minimum)
Satyajit Ray
Audio Film Center, 34 MacQuesten Parkway So.
Mount Vernon, NY 10550

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BALASARASWATHI

Filmed at a private performance in the early sixties when Balasaraswathi was Dancer in Residence at Wesleyan University, this short film captures something of the presence and artistry of India's most respected exponent of the classical Bharata Natyam dance of South India. Its authentic music and delicate reflection of mood, each in its way evocative of the spiritual power of this form of dance as a religious event, combine to make this a remarkable documentary.

20 minutes; color; 16mm; 1963; sale $200
John Frazier
Center for Arts
Wesleyan University
Middletown, CT 06457

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BALI TODAY WITH MARGARET MEAD

The emphasis is on the arts in Balinese village traditions with brief and uninformed attention to Hinduism--only late in the film come authentic glimpses of cremations, ancestral offerings, and a wedding.

18 minutes; color; 16mm; 1969; sale $225; rent $30
Elda Hartley and Margaret Mead
Hartley Productions
Cat Rock Road
Cos Cob, CT 06807

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BANARAS

This film presents effectively and poetically the sights, sounds, rhythms, and moods of the holy city of India, with attention to worship at shrines, in temples, and on the bathing ghats. The musical background, without narration, allows the viewer to receive authentic impressions of Banaras.

22 minutes; b/w; 16mm; 1972; sale $135; rent $13
Michael Camerini
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

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BISMALLAH KHAN

This film portrait of the renowned Indian Muslim virtuoso is set entirely in Banaras. The film tries to put shenai music into its Hindu religious and cultural setting. It includes footage of the ghats, street scenes in Banaras, musical training of children, unusual shots of a traditional Hindu wrestling arena and gymnasium, shenai performances in temples, and marriage processions.

28 minutes; b/w; 16mm; 1967; sale $165; rent $9.50
James Beveridge and Tom Slevin
Audio-Visual Center
Indiana University
Bloomington, IN 47401

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BHOODAN YATRA

This is a composite of newsreel footage closely following Vinobha Bhave's foot pilgrimage around India (beginning in 1951), inspiring the giving of millions of acres of land for the landless and carrying the message of Sarvodaya (universal uplift) to the nation. Even Jayaprakesh Narayan is briefly present in this historic footage. Bhave provides a direct link between Gandhi and the present ruling government of India. The print viewed was in poor condition.

22 minutes; b/w; 16mm; 195?
(See Government of India under Sources of Information and Materials for distribution of this film)

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CALCUTTA

This documentary film was considered derogatory and offensive by the Indian government. The narrative and film editing do strongly emphasize overcrowding and poverty, and may tend to reinforce many widely held prejudices and negative conceptions of India. However, the camera work is memorable and visually stimulating, and there is a lengthy though poorly explained sequence on the activities associated with Durga puja.

99 minutes; color; 16mm; 1968; sale $900; rent $90
Louis Malle
Pyramid Films
Box 1048
Santa Monica, CA 90406

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CAVE TEMPLES--HINDU

While the narrative of this film makes rash and misleading statements, still this may be used for its fine footage of Hindu religious sculpture of the late classical times in a number of caves. The sculpture is beautifully filmed and correctly identified, with some attention given to myths and deities represented as well as to such art-historical stylistic marks as coiffures and ornaments.

11 minutes; b/w; 16mm; 195?
M. Bhavnani and P. Nurami
(See Government of India under Sources of Information and Materials for distribution of this film)

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COURTSHIP

The courtship patterns of four cultures--Sicily, Iran, Canada, and India--are examined. The 15-minute section on India records negotiations of a fatherless Kerala Shaivite family to arrange the eldest son's marriage. It is sufficiently rich in ethnographic details to elicit questions about family life, social relationships, freedom and authority, and love and marriage. Good for enrichment purposes.

30 minutes; b/w; 1962; sale $330; rent $30
National Film Board of Canada
National Film Board of Canada
1251 Avenue of the Americas
New York, NY 10020

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DEVI

A haunting film by Satyajit Ray about an elderly Bengali widower who dreams his daughter-in-law is an incarnation of the Goddess ("Ma," the beneficent aspect of Kali). He begins to worship her in his simple faith, but her life is brought to a tragic end when she can no longer sustain the ordeal her spreading fame thrusts upon her. Increasingly treated as an object of worship, literally idolized and the recipient of daily puja, she loses her mind and commits suicide. The film raises interesting discussion possibilities about the role of religion, the extremes of bhakti, and obedience to elders.

96 minutes; b/w; 16mm; 1961; rent $75 (minimum)
Satyajit Ray
Audio Film Center
34 MacQuesten Parkway South
Mount Vernon, NY 10550

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DISCOVERING THE MUSIC OF INDIA

This film introduces with immediacy and charm not only Karnatic (southern) and Hindustani (northern) forms of Indian music, but also identifies and demonstrates several Indian musical instruments as well as explains and performs some basic elements of a Bharata Natya dance repertory. The obvious studio setting does not detract from the artistry of the performers nor the commendation they deserve for succeeding in their difficult task of addressing themselves to people totally unfamiliar with the South Asian musical arts.

22 minutes; color; 16mm; 1969; sale $275; rent $18
Bernard Wilets
B.F.A. Educational Media
2211 Michigan Ave., P.O. Box 1795
Santa Monica, CA 90406

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DISTANT THUNDER

Satyajit Ray's color feature film focuses on life during the Bengal famine. The struggles of a poor Brahman and his wife to eke out a living appropriate to their caste status, the interaction of caste and money in village Bengal, and the impact of famine, war, and modernization under the British on traditional Indian values are beautifully and poignantly portrayed.

100 minutes; color; 16mm; 1973; rent $125
Satyajit Ray

Cinema 5 - 16mm
595 Madison Avenue
New York, NY 10022

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FESTIVAL TIME

A Madhya Pradesh panorama following the seasons with rustic scenes and festivals including Raksha Bandhan, Janm-asthmi, Ganesh Chaturthi, Dussehra, Diwali, Id, Kumbhmela at Ujjain, Republic Day, Shivaratri, Muharram, and Holi. This film is on the cultural activity of festivals and holidays, and not at all on religious "significance." Still, despite the simplistic narrative and film design it does give quick visual impressions of the major holidays in their proper sequence in the year.

16 minutes; color; 16mm; 1973
G.L. Bhardwaj
(See Government of India under Sources of Information and Materials for distribution of this film)

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GANDHI

As an authoritative and memorable presentation of Gandhi's life and significance, this film is second only to the 80-minute version *Mahatma Gandhi: Twentieth Century Prophet* (q.v.). It contains footage of the Salt March (1930), the trip to England (1931), Independence Day (1947), and Gandhi's death (1949).

27 minutes; b/w; 16mm; 1958; sale $160; rent $15
CBS--Walter Cronkite
Contemporary/McGraw Hill Films
1221 Avenue of the Americas
New York, NY 10020

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GANGES RIVER

Tracing the river from its origin in the mountains to the mouth beyond Calcutta, this film attempts to show the river not only as a geophysical reality but also as a spiritual entity. One of three or four films on roughly the same topic.

17 minutes; color; 16mm; 1955; Discontinued; rent $8.25
Edward Levonian
Audio-Visual Center
Indiana University
Bloomington, IN 47401

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GANGES: SACRED RIVER

To many in India, the Ganges is the symbol of life. This film travels with the flowing waters from the source high in the Himalayas, through the plains, past pilgrims, along banks where ceremonies are performed, and finally into the sea. Preferable to older black-and-white productions, this still does not adequately address the importance of the Ganges in Hinduism.

27 minutes; color; 16mm; 1965; sale $360 (b/w $220); rent $21
(sale) Encyclopedia Britannica Educational Corp.
425 N. Michigan Ave., Chicago, IL 60611
(rent) Encyclopedia Britannica Educational Corp.
1822 Pickwick Ave., Glenview, IL 60025

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GAZIPUR

A colorful village panorama with no narration, but a fine sitar performance made especially for the film. A guide details the caste and occupation of the people shown. The footage covers harvest, women's work, activities inside small village houses including eating and preparing meals, school scenes, etc. Armed with the guide and his own knowledge of caste and Hinduism the teacher can use this film effectively.

20 minutes; color; 16mm; 1975; sale $300; rent $35
Bruce Holman
Interbrook Inc.
545 8th Avenue
New York, NY

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GURKHA COUNTRY

Intended as a "guide" for anthropological field work, this study of the Magars in a Nepalese mountain valley includes brief shots of shamans' rites and cures, the first feeding of rice to an infant, a wedding, and ritual payment to a guru. Magical practices and a form of puja to a goddess (represented by a small tree and stones) with chicken, rice, and turmeric offerings, comprise rare footage of tribal religious expressions that are an essential but seldom photographed dimension of Hinduism.

19 minutes; color; 16mm; 1967; sale $225; rent $12.50
John and Patricia Hitchcock
International Film Bureau, Inc.
332 South Michigan Ave.
Chicago, IL 60604

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HOLY HIMALAYAS

This old black and white film is unusual, if not unique, in showing the upper reaches of the Ganges and the pilgrim route north from Hardwar to Uttar Kashi: Kedarnath, Bhadrinath, and Tapovana lake. The emphasis is more on the scenery than on the pilgrimage, but it is one of the most sacred pilgrimage areas in Hindu India, cherished because of the beauty of the Himalayas. The print viewed was in poor condition.

12 minutes; b/w; 16mm; 19?
K.L. Khandpur and N. Bhavnani
(See Government of India under Sources of Information and Materials for distribution of this film)

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IMMINENT DEITIES

This film has many liabilities, but it does succeed in capturing the natural power felt at Mamallapuram ("Mahabalipuram") and in reflecting the stateliness of Tanjore, in both places lingering over the architecture and sculpture found there with some commendable attention to detail.

30 minutes; color; 16mm; 1969; sale $400
BBC Production
Time-Life Films
100 Eisenhower Drive
Paramus, NJ 07652

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INDIAN VILLAGE LIFE: TWO VILLAGES IN ORISSA PROVINCE

This film presents a visually attractive and informative view of the efficiency and complexity of day-to-day life in a fishing village and a farming village. There is no narrative or guide accompanying the film, and only one scene focuses on the religious devotions of a woman. However, the film may be very useful for the clarity with which it suggests the technical sophistication of traditional India.

16 minutes; color; 16mm; 1973; sale $230; rent $23
Julien Bryan
International Film Foundation
475 Fifth Avenue, Suite 916
New York, NY 10017

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AN INDIAN WORKER: FROM VILLAGE TO CITY

This film is essentially a re-edited version of Village Man, City Man, and is made by the same team of people as the South Asia Film Series. This version is shorter and the narrative is geared to a non-specialist audience.

18 minutes; color; 16mm; 1977; sale $250; rent $25
Michael Camerini and Mira Reym Binford
International Film Foundation
475 Fifth Avenue, Suite 916
New York, NY 10017

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INVITATION TO AN INDIAN WEDDING

This film treats marriage as a contemporary social event with brief nods to religion as tradition, custom or sacred fire, sacred chant, etc. It covers, in brief skits, the meeting of in-laws, checking horoscopes, interviewing the bride and groom to be, etc. The steps of a wedding are outlined (not defined as to locale, caste, or sect), including tying the thread, tying dhoti and sari together, and going round the sacred fire. The level of narration is high schoolish and the print viewed was worn. Still, the film does suggest the social activities typical of contemporary middle and upper class weddings.

20 minutes; color; 16mm; 19?
Ramesh Gupta
(See Government of India under Sources of Information and Materials for distribution of this film)

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KAILASH AT ELLORA

This film succeeds in conveying the greatness of this enormous temple dug out of a single stone outcrop. There are good technical explanations of the temple construction. The Ramayana and the Mahabharata friezes, the statues of Vishnu, Shiva, and others, and the interior of the temple complex are well filmed. Unfortunately the prints currently available are more than twenty years old.

20 minutes; b/w; 16mm; 194?
Clement Baptista
(See Government of India under Sources of Information and Materials for distribution of this film)

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KALEIDOSCOPE ORISSA

A well-made film that may be of more interest to students of arts and handicrafts than of religion. This kaleidoscopic treatment of Orissan crafts includes some information about caste employments, footage on painting in the Vaishnava tradition, and the autumn ceremony of Karttikeya, in which his image is constructed and then after a procession "drowned and abandoned to the waters."

37 minutes; color; 16mm; 1967; sale $450; rent $25
Pilgrim Films
International Film Bureau
332 S. Michigan Avenue
Chicago, IL 60604

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KAMBAN RAMAYANA

An important film on the religious theater in India, showing the setup and enactment of a shadow-puppet version of the South Indian Ramayana by Kamban.

30 minutes; b/w; 16mm; 1974
Clifford Jones--Traditional Art & Ritual in South India
Bullfrog Films Inc.
Box 114
Milford Square, PA 18935

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KHAJURAHO

"Living evidence of the unseen hammers and chisels" of the eleventh century Orissa, this old film treats these ornate abandoned temples as art and as a record of bygone civilization and only peripherally as religion. The erotic imagery of the sculpture is neither overlooked nor prominently displayed. The black and white camera work is excellent and very well blended with the background music and narrative.

20 minutes; b/w; 16mm; 1956
Mohan Wadhwani, V. Shirali, and Zul Vellani
(See Government of India under Sources of Information and Materials for distribution of this film)

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KONARAK

This old film shows the design and sculpture of the famous sun temple. It opens with air shots of Konarak and pilgrims on the beach, a pilgrim camp, and the start of their circumambulation of the temple. The camera then proceeds on its own, scanning sculpture of deities, mithuna figures (embracing couples), animals large and small, etc. The temple is called the crowning achievement of Orissa temple architecture and the Black Pagoda. The camerawork effectively shows many fine details of the sculpture and is especially apt for giving the narrative effect of the friezes.

21 minutes; b/w; 16mm; 1958?
Rishikesh Mukerjee and Hari S. Das Gupta
(See Government of India under Sources of Information and Materials for distribution of this film)

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KUCCHIPUDI--PART ONE

This film focuses on the traditional devotional dance drama named after Kucchipudi village in Andhra Pradesh. While the film concentrates on the performance aspects of the dance and its preservation in modern times as a secular art, it does give information on the religious traditions of the dance and its poet-saint originators of the 16th century. Among the performances shown is a brief solo dance of the Dasavatara (ten avatars) and a fully staged dance skit of the story myth of Prahlada.

20 minutes; color; 16mm; 1973
M.Y. Kulkarni and T.A. Abraham
(See Government of India under Sources of Information and Materials for distribution of this film)

===

KUTTIYATTAM: SANSKRIT DRAMA IN THE TEMPLES OF KERALA

This unique film on a form of Sanskrit theater preserved by the temple community of Kerala discusses the place of the theater in the temple and shows the elaborate ritual preparation of the performers including makeup. It concludes with footage of two live, full costume performances.

27 minutes; color; 16mm; 1974
Clifford Jones--Traditional Art & Ritual in South India
Bullfrog Films Inc.
Box 114
Milford Square, PA 18935

===

LAND OF THE INDUS

This film moves down the Indus river in what is now Pakistan showing ancient peoples and traditional life styles and is important for several minutes on the excavations of Mohenjadaro and the Indus civilization.

28 minutes; color; 16mm; 1974; sale $240; rent $22
John Frank and John Herr
Center for Instructional Resources
State University College
New Paltz, NY 12561

===

A LOOK AT THE CASTES

In spite of the highly editorialized cinematography and narrative, this film has useful footage illustrating Malle's thesis that caste is largely invisible unless you know what you are looking at. Although the various sequences are not well related, there is excellent camera work and an exceptionally good view (without any useful explanation) of a funeral and cremation and rites afterwards.

52 minutes; color; 16mm; 1967-8; sale $795; rent $75
Louis Malle--Phantom India
New Yorker Films
43 West 61st Street
New York, NY 10023

===

MADHUBANI PAINTERS

Madhubani village in North Bihar, while typical of Indian villages in many respects, claims to be part of the Mithila of old where Sita and Rama were married. The women there have preserved a unique style of folk art: brightly colored paintings with bold two-dimensional designs of religious subjects. Ramayana and Krishna Lila scenes are popular. Details of completed pictures are shown and the manner of painting is portrayed. A colorful and agreeably narrated and filmed presentation.

18 minutes; color; 16mm; 1971?
S. Bannerjee and V. Shilli
(See Government of India under Sources of Information and Materials for distribution of this film)

===

MAHATMA GANDHI: TWENTIETH CENTURY PROPHET

Of the half-dozen films on Gandhi, this is unquestionably the best: it includes a long passage on the Salt March (1930) and excellent footage of his funeral and memorial services. For a shorter version of comparable quality, see Gandhi.

82 minutes; b/w; 16mm; not for sale; rent $40
Ideal Pictures
34 MacQuesten Parkway South
Mt. Vernon, NY 10550

===

MIRACLE OF BALI: THE MIDDAY SUN

A superbly filmed presentation of the Balinese, "a people intoxicated by the arts," with an attempt to portray "the religious roots of all the arts." It emphasizes music, carving in stone and wood, painting, and dance traditions, the last including legong, an ancient spear dance and the Ramayana-based monkey dance.

52 minutes; color; 16mm; 1972; sale $600; rent $28
BBC Production
Xerox Films
245 Long Hill Rd.
Middletown, CT 06457

===

MUSIC OF NORTH INDIA: FOUR INDIAN MUSICIANS

This set of four films includes portraits of the performances and lifestyles of four musicians: Bhimsen Joshi and Pandit Jasraj, vocalists; Vijay Rao, flute; and Amjad Ali Khan, sarod. The film on Pandit Jasraj especially brings out the importance of religion as a source of inspiration for music and for its sponsorship by the wealthy. Notes accompany the films and a monograph with general background information on Indian music has been produced by Marie Joy Curtis, and is available from the New York State Education Department Bureau of Mass Communications.

29 minutes each; color; 16mm; 1970; sale $400 each; rent $40 each
James Beveridge Associates
c/o Edna and Friends
18 West 45th St., Rm 503
New York, NY 10036

===

A MUSICAL TRADITION IN BANARAS

This film sets the professional life of an Indian tabla player, Panchu Maharaj, in the larger context of his personal life. Filmed in Banaras and a nearby village, it includes interview footage and informal performances, as well as insights into his teaching and personal philosophy.

40 minutes; color; 16mm; 1974; sale $225; rent $17
Roger Hartman
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

===

NEPAL: LAND OF THE GODS

1. The Tantric Universe
2. Tibetan Heritage
3. Sherpa Legend

A series of three films made in the Kathmandu and Kungu valleys of Nepal. Cinematography is excellent but the narration is unimpressive and often quite erroneous. The Vajrayana Buddhist footage including rituals, meditation, and interviews with monks, predominates, but The Tantric Universe includes attention to the unique blend of Hinduism and Buddhism in Nepalese tantrism. Images of Ganesha, Hanuman, Vishnu, and Shiva are shown, as well as animal sacrifices to Kali.

22 minutes; color; 16mm; 1976; sale $290; rent $50
19 minutes; color; 16mm; 1976; sale $290; rent $50
21 minutes; color; 16mm; 1976; sale $290; rent $50
(all three, sale $800; rent $140)
Focus International
505 West End Ave.
New York, NY 10024

===

NON-VIOLENCE--MAHATMA GANDHI AND MARTIN LUTHER KING: THE TEACHER AND THE PUPIL

This film effectively juxtaposes footage of the American civil rights movement, especially in Selma, Alabama, with footage of the Satyagraha movement. King's indebtedness to Gandhi is made explicit through his own speeches. Their views and their deaths by assassination are drawn out as parallels. A study guide is available.

15 minutes; color; 16mm; 1971; sale $200; rent $25
C. Grinker and M. Koplin
Pictura Film Distribution Corporation
111 8th Avenue
New York, NY 10011

===

NORTH INDIAN VILLAGE

A study of Khalapur, a village northeast of Delhi, with focus on the Rajputs. Of interest to the study of Hinduism are substantial footage on marriage and betrothal ceremonies, and briefer attention to a village temple, a muslim saint's shrine, a brahman's daily rites, an upanayana prelude to a marriage, and the festival of Holi. Excellent on caste roles, occupations, service exchanges (e.g., the regulation of social behavior in caste rankings at festivals), and women's lives and roles. Filmed 1953-59.

32 minutes; color; 16mm; 1959; sale $390; rent $17.50
John and Patricia Hitchcock--Cornell U. Film Center
International Film Bureau
332 S. Michigan Avenue
Chicago, IL 60604

===

ON THE FRINGES OF INDIAN SOCIETY

This film provides interviews in and film footage of several small communities in India: Bondo Tribe, Toda Tribe, Syriac Christians, Cochin Jews, and the Aurobindo Ashram at Pondicherry. The interaction of the tribes with modernization and with Hinduism is discussed, and the disruption of their ways is indicated. The footage of the Aurobindo Ashram has a background of a barely audible recording of The Mother. An aged resident of the Ashram is interviewed and demonstrates his daily Hatha Yoga exercise.

52 minutes; color; 16mm; 1967-8; sale $795; rent $75
Louis Malle--Phantom India
New Yorker Films
43 West 61st St.
New York, NY 10023

===

PORTRAIT OF A CITY

A "mood" film with no narration in which the camera explores the sights and sounds of Calcutta, India's largest city. The expert hand of director Satyajit Ray is discernible in the richly suggestive juxtaposition of images, the professional style and pacing. An "enrichment" film at its best (cf. Banaras by Michael Camerini).

21 minutes; b/w; 16mm; 1961
Satyajit Ray
(See Government of India under Sources of Information and Materials for distribution of this film)

===

RABINDRANATH TAGORE

Ray masterfully shows Tagore as he grows from childhood through adult life to old age, and in the process illuminates the great events and intellectual currents which dominate the first half of the 20th century. Superb footage on Tagore's travels abroad and of his estate in Bengal.

54 minutes; b/w; 16mm; 1961; sale $300; rent $35
Satyajit Ray
Contemporary Films/McGraw-Hill
1221 Avenue of the Americas
New York, NY 10020

===

RADHA AND KRISHNA AS SEEN THROUGH THE EYES OF THE PAHARI PAINTERS

"A long time ago on the banks of the river Jamuna...," so begins this charming evocation of the life of Krishna as a theme of Pahari paintings. Krishna's exploits are somewhat expurgated, and the camera focuses more on the beauty of the painting than on Krishna. Still, this can be a musically and artistically delightful enrichment of any religion course that makes it clear that Krishna's devotees think of his life as something more than a simple story.

22 minutes; color; 16mm; 1957
J. Bhownagri
(See Government of India under Sources of Information and Materials for distribution of this film)

===

RADHA'S DAY: HINDU FAMILY LIFE

The camera follows a young unmarried woman in Madras through her daily routine in an urban, middle-class, brahman household. Of interest, in addition to caste interactivities through the day, are her devotions to Lakshmi in the home, a visit to a Ganesha shrine with an acolyte shrine to planetary deities, and the decorating of thresholds and doorways. The film is good on ethnographic detail.

17 minutes; color; 16mm; 1969; sale $180; rent $12
H. Daniel Smith--Image India
Film Marketing Division of Film Rental Library
Syracuse University
1455 East Colvin St., Syracuse, NY 13210

===

RAGA

This film focuses on Ravi Shankar and on his deep commitment to his own tradition; especially to the importance of the guru-student relationship. Much of the footage is shot in India, and most of it ties into his religious roots. His devotion to his musical guru and spiritual guru are explicitly shown. There is good footage of the Banaras ghats. Concerts and music lessons predominate in the rest of the film. George Harrison and Yehudi Menuhin make appearances. There is attention to the ephemeral nature of cult-, drug-, and rock-influenced interest in Indian things. The film is visually and musically very entertaining, and can make a good entree to the close relationship of Indian arts and religion.

97 minutes; color; 16mm; 1972; sale $1350; rent $125
Howard Worth
Cornerstone Films
470 Park Avenue South
New York, NY 10016

===

RAJU: A GUIDE FROM RISHIKESH

This film about a 9-year-old tourist guide in this famous Ganges pilgrimage town may give an impression of the lifestyle and mystique of the place even though the camera dwells overlong on the boy. Succeeds in a unique way in revealing religion as a business.

28 minutes; color; 16mm; 196?; Discontinued; rent $19
Inquire: Columbia University Press
Center for Mass Communications
562 West 113th Street
New York, NY 10027

===

SAI BABA (HIS LIFE AND HIS MESSAGE)

This is a highly devotional film wholly accepting the works and life of this modern day phenomenon as the miraculous deeds of an avatar. The footage accurately depicts Satya Sai Baba's style of public appearances and the enormous crowds of followers he has in India.

30 minutes; color; 16mm; 1973; sale $275; rent $30
Richard Bock
Cornerstone Films
470 Park Avenue South
New York, NY 10016

===

TANJORE

This film brings out that Tanjore is famous as the birthplace of Tyagaraja and other famous musician saints of South India. Thus most of this brief film is of annual music concerts honoring Tyagaraja, and the enormous crowds that gather for them. It also contains glimpses of temples and a chariot festival.

7 minutes; b/w; 16mm;
(See Government of India under Sources of Information and Materials for distribution of this film)

===

TANTRA

This film includes unusual footage of actual rituals associated with tantra in a montage of scenes intended to give the viewer insight into the stages of awareness and practice of tantra (here called Invocation, Initiation, and Union). Some tantric art is included with footage of tantric practitioners. There is no narrative explanation of what is shown. A discordant musical sound track, trick photography, and footage of dance and pleasing scenery suggest possible interpretations of tantrism.

26 minutes; color; 16mm; 1968; sale $400; rent $35
Nik Douglas, Robert Fraser, and Mick Jagger
Cornerstone Films
470 Park Avenue South
New York, NY 10016

===

TEMPLES OF BELUR AND HALEBID

A survey of the Hoysala-period temples of northern Karnataka with closeups of the incredibly ornate sculptural motifs.

14 minutes; b/w; 16mm; 1959
Ezra Mir and Ravi Gabale
(See Government of India under Sources of Information and Materials for distribution of this film)

===

THERAYATTAM

This film attempts through narration to show that dance is an important form of worship. It depicts the elaborate dance of the folk tradition of Kerala said to be the forebear of the

Kathakali style. In a festival lasting two or three days, the performers portray numbers of gods and goddesses identified with Durga, Kali, Shiva, Ganesha, and Aiyyappan. The ceremonial makeup and costuming of the dancers is shown. In spite of the narration the film does succeed in showing the place of the dance in this folk religion tradition.

18 minutes; b/w; 16mm; 1959; sale $150; rent $20
K.T. John
Film Images
17 West 60th Street
New York, NY 10023

===

THINGS SEEN IN MADRAS

Extraordinary footage and less objectionable than Malle's usual narrative. First, a ratha procession through the streets showing huge crowds and the four-story temple chariot pulled by human hands. This vivid and sensitive cinematography is followed by scenes of modern theatre and cinema in Madras. Finally, there is a quarter hour in a dance school showing the training, self-sacrifice, and religious inspiration of the Bharatanatyam.

52 minutes; color; 16mm; 1967-8; sale $795; rent $75
Louis Malle--Phantom India
New Yorker Films
43 West 61st Street
New York, NY 10023

===

VILLAGE IN INDIA: FIFTY MILES FROM POONA

One of several films available on village India, this is rich in ethnographic detail and therefore useful as an enrichment resource in a religion course when studying Hinduism for an anthropological approach to the family and community setting in which faith operates. Filmed in Maharashtra in the late 1950's. Compare North Indian Village.

20 minutes; b/w; 16mm; 1959; sale $140
Faili Bilimoria
National Film Board of Canada
1251 Avenue of the Americas
New York, NY 10020

===

VILLAGE MAN, CITY MAN

This film provides an insightful look into the living conditions of a typical village emigre who works in an urban industrial complex, bunks with other men from his region and status, and enjoys only minimum participation in village life, while returning home to his village periodically to visit wife and child and family, whom he supports through his labors. The film can be used to show the ways in which co-religious and other ties preserve a sense of community in the urban world, and how economic necessity keeps many families broken into their rural home life and urban economic components.

38 minutes; color; 16mm; 1975; sale $140; rent $17
Mira Reym Binford and Michael Camerini
South Asian Area Center
1242 Van Hise Hall
University of Wisconsin, Madison, WI 53706

===

VINOBA BHAVE: WALKING REVOLUTIONARY

Primarily concerned with Bhave's Bhoodan Movement--the attempt to return the land to working peasants--this film gives no evaluation of this controversial program. It ignores Bhave's life and writings but shows his continuity with Gandhi. Vinoba Bhave--The Man (20 min.; b/w; GOI) is a better film but generally not available.

39 minutes; color; 16mm; 1970; sale $425; rent $22.50
Pilgrim Films
International Film Bureau
332 South Michigan Avenue
Chicago, IL 60604

===

HINDUISM IN THE WEST

CIRANJIVAN

The Foundation of Revelation considers itself a family (of about 200) rather than a movement; this film is a record of revelation (satsang) by Father (Ciranjivan) on Mt. Tamalpais (near San Francisco) in June 1970. It depicts the spiritual leader and his relationship with devotees (in this case, his children or family rather than devotees). The film has a slight technical defect in that at spots the soundtrack is hard to follow; but that does not significantly detract from its purpose which is to convey the experience as thoroughly as possible without one's actually having been there. The film is devotional in orientation.

23 minutes; color; 16mm; 197?; available for loan through the distributor, but not for purchase
The Foundation of Revelation
59 Scott Street
San Francisco, CA 94117

===

EVOLUTION OF A YOGI

The film version of Alpert's Be Here Now. In his own disarming words, Ram Dass explains his journey from drugs to yoga. The film shows his appeal as a guru.

28 minutes; color; 16mm; 197?; sale $300; rent $35
Elda Hartley
Hartley Film Foundation
Cat Rock Road
Cos Cob, CT 06807

===

THE HARE KRISHNA PEOPLE

The International Society for Krishna Consciousness has produced this film (with considerable technical skill) designed to describe the Hare Krishna people, their organization, their factories, publishing, office work, art work for devotional and commercial products, and their communications studios for recordings and movies. It shows devotees in characteristic activities in Los Angeles, New York, London, India, Mexico, and at the New Vrindavana in West Virginia. The underlying spiritual tone is enhanced by the musical background of the typical Hare Krishna chants, rhythms, and bells, and by the continuous presence of typical Krishna art. The film ends with an American Krishna devotee commenting on Swami Prabhupada's rendering of the Bhagavad Gita, and a shot of Prabhupada himself in the Hare Krishna dance, with other devotees, at a temple.

30 minutes; color; 16mm; 1974; sale $395; rent $40
John Griesser and Jean Papert
Bhaktivedanta Book Trust
3764 Watseka Avenue
Los Angeles, CA 90034

* * *

HATHA YOGA DARSHANA: THE YOGA POINT OF VIEW

This film is technically oriented, dealing with one person exhibiting and explaining physical yoga. The practitioner (Haven O'More) explicates the spiritual significance along with the health advantages of yoga. The two aspects--the technical and the philosophical--are fused into an absorbing presentation; however, one which would probably be of greatest advantage to the advanced student or to those interested in yoga.

30 minutes; color; 16mm; 197?; sale $425; rent $35
Jim Kaspar
Inquiry Films
P.O. Box 60
Newton Center, MA 02159

* * *

HE TOUCHED ME

While there is a great deal of walking around and shots of the beautiful scenery at the Kripalu Yoga Retreat, there is also presentation of the basic structure and nature of this group, including focus on its founder Yogi Amrit Desai and his guru, Swami Shri Kripalvanandaji. The film gives a considerable amount of information, devotional in tone, about the yoga practiced for the inner-self--enough to make an interesting comparison with other groups, such as the followers of Satchidananda whose karma yoga is meditation in action, or the Hare Krishna group at New Vrindavana where karma yoga is work for Krishna.

45 minutes; color; super 8mm
Inquire at Kripalu Yoga Retreat
Kripalu Yoga Retreat
Box 120
Summit Station, PA 17979

* * *

KRISHNAMURTI: A DIALOGUE WITH HUSTON SMITH

Many people regard Krishnamurti as an articulate exponent, indeed an exemplar, of an imaginative and sensitive blending of Western philosophy and Indian wisdom. This interview, filmed in 1968, elicits from him reflections on freedom, authority, relationships, the ideal and nature of love.

63 minutes; color; 16mm; 1971; sale $600; rent $60
School of Theology, Claremont
Blaisdell Institute
143 East 10th Street
Claremont, CA

===

LIVING YOGA

Focusing upon Swami Satchidananda, the film treats four paths or yogas, separate from one another apparently like the spokes of a wheel all leading to the hub, the oneness: hatha, the way of the body; raja, the way of the mind (meditation); karma, the way of service (meditation in action); bhakti, the way of the heart (you just love). In this yoga as seen by Satchidananda, jnana (the way of the intellect) is significantly absent (a final scene has Satchidananda telling his devotees to cut off the head, that love comes from the heart, not the head). Although it could be argued that correct knowledge, or jnana, is implicit (as wisdom) in the other four, it can also be held that it is traditionally a separate yoga and deserves treatment as such. Still, the film purports to treat Satchidananda's views, not philosophical Hinduism as such.

20 minutes; color; 16mm; 196?; sale $275; rent $30
Integral Yoga Institute
Integral Yoga Institute, Satchidananda Ashram
P.O. Box 108, Pomfret, CT 06259

or Hartley Film Foundation
Cat Rock Road, Cos Cob, CT 06807

===

MAHAMILANA

This film is the record of the arrival of the immediate family of Ciranjivan (the Father of the Foundation of Revelation group) from Bengal, and their greeting by the members of the Foundation of Revelation. The separation from Ciranjivan had been long and filled with tribulations, and the film of the reunion is frankly sentimental but also spontaneously joyous. It is a good example of the closeness of the spiritual family members of the Foundation, and how that cohesiveness is expressed. At times folksy and homey, it is as well genuine and warm, presented from the insider's viewpoint much as would be any home movie of a family reunion. Much can be learned about the Foundation from the film.

27 minutes; color; 16mm; 197?; available for loan through the distributor, but not for purchase
The Foundation of Revelation
59 Scott Street
San Francisco, CA 94117

===

MAHARISHI MAHESH: JET-AGE YOGI

This film opens as the leader of the Spiritual Regeneration Movement arrives in a helicopter at Rishikesh where, waiting for him, are the Beatles, the Rolling Stones, the Beach Boys, and assorted disciples, theatrical and otherwise. The film is an honest attempt to explore this contemporary phenomenon of India and of the West. Maharishi Mahesh is interviewed in part of this film, where direct questions concerning his method and clientele are raised, and more or less responded to.

28 minutes; color
Inquire: Columbia University Press
Center for Mass Communications
562 West 113th Street
New York, NY 10027

===

NEW AGE COMMUNITIES: THE SEARCH FOR UTOPIA

An alternative lifestyle as presented through five communal settlements: Twin Oaks, near Richmond, Virginia, with no dominant ideology; Koinonia, near Baltimore, religiously oriented but undoctrinaire; The Farm, Summertown, Tennessee, eclectically based upon Hindu-Buddhist thought and led by Stephen Gaskin; Ananda Cooperative Village, near Nevada City, California, founded by Swami Kriyananda (born as Donald Walters), disciple of Paramahamsa Yogananda; Findhorn, on the northeast coast of Scotland, also spiritual but undoctrinaire. Informative and especially valuable for comparison of The Farm and the Ananda Cooperative Village as similar but by no means the same in spiritual approach and lifestyle.

40 minutes; color; 16mm; 197?; sale $400; rent $45
Elda Hartley
Hartley Film Foundation
Cat Rock Road
Cos Cob, CT 06807

===

THE SPIRITUAL FRONTIER

The spiritual frontier is the way of life exemplified by the Hare Krishna people at their commune of New Vrindavana in West Virginia. The initial sequence shows the temples of Brindaban on the Jumna, near Mathura in India, including the temple where the founder of the International Society of Krishna Consciousness, Swami Prabhupada, lived for twelve years. Then, in 1965, the narrator explains, in response to his guru's order, he came to New York City with the Krishna mantra, and there he "urged his disciples to found an ideal community," which would be "a spiritual frontier." New Vrindavana is now "one of the largest religious communities, covering some thousand acres in the foothills of West Virginia." There are shots of the building in progress of new temples, cabins, workshops, and of the classes, dancing, and singing. The viewer with a background knowledge of Hinduism will see evidence of the transplanting of a romanticized India, the modeling of the devotees on the example of the guru, and of the firm commitment of the devotees to a highly structured, well-organized religious group.

27 minutes; color; 16mm; 1976; sale $350; rent $40
John Griesser and Jean Papert
Bhaktivedanta Book Trust
3764 Watseka Avenue
Los Angeles, CA 90034

* * *

SUNSEED

This is a popular and ambitious film on New Age groups or movements. It spends a great deal of time on the late Murshid Samuel Lewis, and varying amounts of footage on Lama Anagarika Govinda, Swami Satchidananda, Ram Dass, Swami Muktananda, Yogi Bhajan, among others in India and the United States. It is an atmospheric film providing more mood and message than objective information, with a considerable degree of sentimentality--but it is valuable as background.

87 minutes; color; 16mm; 1971; rent $90
Frederick Cohn and Ralph Harper Silver
Cornerstone
P.O. Box 376 AB
New Lebanon, NY 12125

* * *

TIME OF THE SAVIOUR

This film, made in 1973, is an examination of Guru Maharaj Ji's Divine Light Mission, a critical analysis of the psychology of such movements and their effect upon Americans. The film uses the Divine Light Mission as a case study, not a target in itself, and raises questions rather than provides answers. Even though the nature and phrasing of the questions have an obvious negative undertone, the issues raised make this film useful for students who have some background from their study of Hinduism.

24 minutes; color; 16mm; 1973; sale $300; rent $35
Jim Kasper
Inquiry Films
P.O. Box 60
Newton Center, MA 02159

===

TRIP TO AWARENESS: A JAIN PILGRIMAGE TO INDIA

This film starts with statements by the followers of Muni Chitrabhanu, the only Jaina muni active in the United States, and follows eighteen of them (ranging in age from 18-68) on a pilgrimage to Jaina shrines in India, under Chitrabhanu's guidance. There are excellent shots of architecture and sculpture, and of a dance in a temple.

30 minutes; color; 16mm; 1976; sale $325; rent $35
Elda Hartley
Hartley Film Foundation
Cat Rock Road
Cos Cob, CT 06807

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(* indicates cultural background;
** indicates films on Hinduism in America.)

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SYMBOL--Altar of Fire; The Goddess Bhagavati...; Himalayan Shaman: Northern Nepal/...Southern Nepal; Hindu Devotions at Dawn; Hindu Family Celebration: 60th Birthday; Hindu Pilgrimage: Ramdevra; Hindu Ritual Samdhya; Hindu Sacrament of Surrender; Hindu Sacrament of Thread Investiture; Hindu Temple Rites: Bathing the Image of God; Kundalini Yoga; Living Hinduism; Monthly Ancestral Offerings in Hinduism; Pankuni Uttaram: Festival of Marriage and Fertility; Sectarian Hinduism: The Goddess and Her Worship; Sectarian Hinduism: Lord Shiva and His Worship; Sectarian Hinduism: Lord Vishnu and His Worship;

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TRIBE--** Gurkha Country; On the Fringes of Indian Society

VARNASHRAMADHARMA--Four Holy Men: Renunciation...; Hindu Family Celebration: 60th Birthday; Hinduism: Many Paths to God; Holy Men of India: The Sadhus; Indian Holy Men: Darshan; An Introduction (ERSA #1); Swami Karunananda...; Vishnu's Maya

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VISHNU/VAISHNAVA--(See also Sri-Vaishnava), Hindu Procession to the Sea; Hindu Sacrament of Surrender; Hindu Temple Rites: Bathing the Image of God; Sectarian Hinduism: Lord Vishnu and His Worship; Vishnu's Maya; Wedding of the Goddess

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WOMEN--Hindu Family Celebration; Hindu Pilgrimage: Ramdevra; Hinduism in South India; How a Hindu Worships: At the Home Shrine; Living Hinduism; Sectarian Hinduism: The Goddess and Her Worship; The Serpent Deities...; ** Devi; Madhubani Painters; North Indian Village; Radha's Day

WORSHIP--(See also Puja, Ritual), Four Holy Men: Renunciation...; The Goddess Bhagavati...; Hinduism: Many Paths to God; How a Hindu Worships: At the Home Shrine; An Indian Pilgrimage: Kashi; The Serpent Deities...; Skanda Sasti: A Festival of Conquest; Worship of the Deity Ayyappan

YOGA--Hinduism and the Song of God; Holy Men of India: The Sadhus; Kundalini Yoga; Swami Karunananda...; ** On the Fringes of Indian Society

SLIDES, FILMSTRIPS, MICROFICHE

HINDUISM AS A RELIGIOUS TRADITION

FABRIC OF INDIA: RELIGION IN INDIA

All but seven of these slides pertain to Hinduism. Several examples are given of temples (Chidambaram, Siva temple, Birla temple in Delhi, Durga temple in Banaras); shrines (in homes, at a pipal tree, by the wayside), priests and wandering ascetics; temple carts and processions (Kanchipuram, Tiruchirapulli, Thanjavur, Dussehra festival in Delhi); puja and worship (tulasi plant, garlands, powdered colors, dedicating a school, blessing a shop); pilgrims and ghats; wedding couples and a name day ceremony round out the collection. There is a paragraph of discussion for each slide, with suggested topics as "religion," "festivals," "avatar," "the arts." The discussion of the scenes in the guides provides little specific information about them. The effectiveness of the slides varies from quite good (e.g., #8 household shrines, #34 wedding ceremony), to decidedly poor (e.g., #44 Dussehra procession, #36 pilgrimage, #43 bathing ghats). The quality of reproduction is good.

50 slides; color; 197?; sale $50
Henry Ferguson
Interculture Associates
Box 277
Thompson, CT 06277

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HINDUISM

This slide survey of Hinduism includes a selection of temples, primarily in South India, with exterior and interior views, processions, rites, priests, worshipers, ascetics, and temple cars; shrines in North and South India; bathing scenes in Banaras; priests, worship in the home; life-cycle rites, limited to marriages and cremations; a selection of typical images in regional shrines, temples, and households. There is a 40-page guide. This slide set was the first of its kind and after 25 years is still a valuable resource, although it should be augmented with contemporary materials, particularly in the areas of ritual and personal worship.

140 slides; color; 1952; sale $75
Kenneth W. Morgan
Visual Education Service
The Divinity School, Yale University
409 Prospect Street, New Haven, CT 06511

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HINDUISM

This is one of seven filmstrips in the award-winning *Religions of India* series (others include Buddhism, Islam, Sikhism, Jainism, Christianity, and Zoroastrianism). The lecture and guide are pre-collegiate level, but do supply useful notes for the individual frames which include temples, home and village shrines, private and public worship (especially good), images of major deities, along with a few gratuitous cartoons and pictures of the elements. The generalizations in the notes are misleading, still this is a credible visual scan of Hinduism, more suited to independent study than the classroom. This is available for sale only with the companion strip on Buddhism.

2 color filmstrips with cassette, $40
7 filmstrips with 4 cassettes, $98
Adapted by Henry M. Ferguson
Interculture Associates
Box 277, Thompson, CT 06277

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HINDUISM - A VIGNETTE

This collection of slides is accompanied by a lecture on Hinduism with a short introduction and a discussion of the material covered by the slides--pictures of images and practices in good quality reproductions. A record of the lecture is also available. (This is one of a series of slide-lectures also covering Sikhism, Jainism, Zoroastrianism, Islam, and Buddhism.)

25 slides; color; 1970; sale $25
C. Kulkarni
Sheikh Publications
5 Beekman St.
New York, NY 10038

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HOLY PLACES OF INDIA

Part I: The North
Part II: East, Central, West & South

These two sets provide 108 slides on a number of important pilgrimage spots, particularly those held sacred by devotees of Krishna. The views are generally very good, well photographed and appropriate to suggest the place. In the North are shown Badrinatha, Hrisikesh, Hardwar, Kurukshetra, Mathura, Birndavana, Naimisaranya, Ayodhya, and Allahabad (including shots of Kumbhamela). Across the rest of the country, Varanasi (Banaras), Puri, Pushkar, and Shri Rangam receive special attention among the 23 sites depicted. Each slide and site receives careful attention in the 18 pages of notes that accompany the slides. The views of the International Society for Krishna Consciousness color the presentation slightly in choice of sites and festivals and in the notes (Shiva = the destructive manifestation of Vishnu), but this does not stop these slides from presenting an exceptionally good overview of pilgrimage sites and the acts of devotion, entertainments, art and architecture, and festivals that make up such an important part of public Hinduism.

Part I: 50 slides, color, $50
Part II: 58 slides, color, $58
International Society for Krishna Consciousness
Bhaktivedanta Book Trust Audio Visuals
3764 Watseka Avenue
Los Angeles, CA 90034

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INDIA - HINDUISM

This set of slides includes historical material, a survey of Hindu images and monuments, and detailed coverage of ceremonial and personal ritual activities. Slides 1-15 Indus valley civilization; 16-34 Hindu deities; 35-45 morning rituals; 46-61 domestic rituals; 62-90 lifecycle and sacraments of childhood; 91-96 investiture; 97-101 marriage; 102-111 final rites; 112-120 pilgrimage places; 121-140 pilgrimage activities; 141-145 representative sites; 146-160 19th and 20th century Hindu figures. The accompanying text includes a 50-page scholarly explanation of the slides that is quite useful. There are also brief appendices on general resources for South Asian studies, recordings and slides available, and an extensive appendix on films. Many of these slides are of scenes from Professor Smith's Image India series. This is the most comprehensive and useful single collection of color slides on Hinduism currently available. The collection of colored slides is of uniformly good quality. Users of the film series Image India may wish to use these slides in class discussions to provide quick visual recall of the films.

160 slides; color; sale $52
Charles Kennedy and H. Daniel Smith
Visual Education Service
The Divinity School, Yale University
409 Prospect Street, New Haven, CT 06511

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PURI - THE CITY OF LORD JAGANNATHA

This set of slides provides a glimpse of Puri at festival time with interesting pictures of temples, images, the making of images, offering of flowers, ritual paintings on the ground, crowd scenes, and pictures of the chariot being pulled. The level of photography is generally good, the reproduction is professional. The ideology of the Hare Krishna People, the International Society for Krishna Consciousness, is not apparent in this set. A useful guide gives a paragraph on each slide.

40 slides; color; sale $40
International Society for Krishna Consciousness
Bhaktivedanta Book Trust Audio Visuals
3764 Watseka Avenue
Los Angeles, CA 90034

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SLIDE COLLECTION IN SOUTH ASIAN STUDIES

This is a highly diversified collection of 753 slides that is excellent not only for the study of Hinduism but also for the cultural context of South Asia in general. Part I, Land and People, slides 1-307, includes photos of priests, occupations, landscapes, urban and rural scenes. Part II, Sites and Monuments, slides 308-610, is an alphabetically arranged selection from Aihole, Ajanta, Barabar Hills, Bhaja, Deogarh, Elephanta, Ellora, Eran, Gwalior, Halebid, Khajuraho, Madura, Mahabalipuram, Mahakut, Mt. Abu, Nagral, Sanchi, Somnathpur, and Udayagiri. Part III, Painting, slides 611-753, is devoted to miniatures, about one-third of them relevant to Hinduism: Krishna themes, the Ramayana, Shaiva traditions, etc. The quality of the slides is good. The accompanying catalogue, with black-and-white reproductions of all 753 slides, is a remarkably convenient device for lecture preparation or independent study even though it has label information only.

753 slides; color; 1965; sets may be purchased
at cost of duplication
Walter M. Spink and Edith Ehrman
Foreign Area Materials Center
60 East 42nd Street
New York, NY 10017

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SLIDES OF THE RAMAYANA

This set is now available in preliminary form, and consists of slides showing a variety of classical artistic and contemporary popular style renditions of the major scenes of the Sanskrit epic. The accompanying guide provides a quick sketch of the Ramayana story, and a description of the slides including style of the paintings and information about the scene depicted.

40 slides; color; 1977; sale $12
Donald and Jean Johnson
New York University Asian Studies Education Project
735 East Building
Washington Square, New York, NY 10003

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THE STORY OF KRISHNA

"This slide-essay has been prepared for high school and college students and is intended to present one aspect of Lord Krishna--The Divine Herdsman." The booklet accompanying the slides gives an introduction to the different aspects of Krishna and ends with a "Teaching Strategy" aimed at the teacher or self-teacher. The body of the text is the script for an available 20-minute tape. There is also a section, "The Parable of Krishna," which uses the same visual material for a more philosophical and analytical discussion. The aspect of Krishna treated in the slides is his life in Vrindavan as a child and a cowherd. The narrative (also available on tape) is an uncritical recension of the stories of Krishna's youth. Many of the slides are paired with translations of devotional poetry from Dimock and Levertov's In Praise of Krishna, and from Archer's The Loves of Krishna in Indian Painting and Poetry (which seems to have inspired this slide set). Even though most of the slides are of Kangra paintings, and many are taken from books, this is not an art set. The reproduction of the slides is good.

40 slides; color; 1976; sale $16
Donald and Jean Johnson
New York University Asian Studies Education Project
735 East Building
Washington Square, New York, NY 10003

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VRINDAVAN SLIDE SHOW

This 33-slide set shows some of the key sites in the region of India sacred to Krishna. The old and new temples and some of the people and activities of the pilgrimage spots in the Braja Mandala are shown. The slides are accompanied by one-paragraph comments in the six-page guide. The sites shown are suitably photographed, described, and selected for classroom use, although it is clear that there is some bias toward showing the importance of Sri Caitanya and his successors (the founders of the sect to which the Hare Krishna followers claim allegiance).

33 slides; color; sale $30
International Society for Krishna Consciousness
Bhaktivedanta Book Trust Audio Visuals
3764 Watseka Avenue
Los Angeles, CA 90034

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CULTURAL BACKGROUND FOR THE STUDY OF HINDUISM

AMERICAN COMMITTEE FOR SOUTH ASIAN ART ARCHIVE
South Asian Art Photo Collection in Microfiche

Three separate collections are presently available in microfiche, with individual fiches and sets also available.

Kushan Period: Mathura, edited by Susan L. Huntington. 516 photographs of the Kushan art of Mathura. The purpose of this scholarly selection is to provide an archive that will eventually include every useful piece of visual evidence for the tradition. The work is intended for the research scholar.

Caves, edited by Walter M. Spink. 4,341 photographs and 45 maps and plans of the earliest rock-cut monuments. Mostly Buddhist, with 2,669 from Ajanta, these records form the basis for the earliest development of Hindu monuments. There are sections, all available separately, dealing with Hindu monuments. The collections have short explanatory notes of a few pages. They are photographic archives and not for self-teaching on a beginning level.

Gupta Period, edited by Susan L. Huntington. This is an archive of 2,257 photographs plus location maps from numerous sites and museum collections throughout India showing the earliest widespread style of Hindu art in monumental materials.

For detailed listing and information, write:
Inter Documentation Company
Poststrasse 14, 6300 Zug, Switzerland

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AMERICAN COMMITTEE FOR SOUTH ASIAN ART SLIDE PROJECT

This series of slide collections, 100 slides to a set, will eventually cover all traditions of the subcontinent. In addition to the sets listed below which provide background for the study of Hinduism, other relevant sets are planned for the future.

Architecture and Sculpture of Orissa. This set is a collection of temple architecture and sculptural decoration (numbered 1001-1100) from two well-known sites in Orissa: Konarak and Bhuvaneshwara. The Bhuvaneshwara series includes pictures of specific temples: Lingaraja (1-11); Mukteshwara (12-30); Parasurameshwara (31-46); Rajarani (47-56). The rest of the slides are devoted to the remains of the great Surya temple at Konarak. Each slide is clearly labeled as to temple illustrated and the location on the temple of each particular detail, e.g., #1067, "Architecture: India, Konarak; Sun Temple, Eastern doorway, right jamb. Detail: Base."

Central Indian Monuments, edited by Michael Meister, numbered 601-700. These slides are of stone temples with details of sculpture and architectural decoration. The sites covered are a wide-ranging selection of interesting temples dating from the 6th through the 12th centuries: Amrol, Badoh, Barwasagar, Deogarh, Gwalior, Gyraspur, Indor, Kadwah, Khajuraho (#636-682), Kuchdon, Mastkheda, Mahua, Naresar, and Umri.

Chalukyan Art, edited by Gary Michael Tartakov, numbered 501-600. The slides in this set represent works within the realm of a single dynasty. The materials come from the five best-known of the dynasty's sites and one museum and include rock-cut as well as structural monuments. A quarter of the slides are interiors or details of interiors. Sites and well-known monuments are: Aihole, Alampur, Badami, Mahakuta, and Pattadakal.

Gupta Temples and Sculpture, edited by Joanna Williams, numbered 1-100. This is a well-rounded selection of temples and their sculptural decorations gathered from materials in the field. Both the best-known monuments such as Deogarh and Nachna are represented, as well as Udayagiri and Vidisa, and there are a few slides showing Bhitargaon, Bhimara, Bilsadh, Dah Parbatiya, Eran, Garhwa, Mandasor, Mukundara, Pipariya, Sanchi, Sarnath, and Tigawa.

Rajput Miniature Paintings, edited by Suresh Vasant, numbered 801-900. This slide set is composed entirely of illustrations from a signed manuscript of the Bhagavata Purana, dated 1648. There are slides of the flood myth, the churning of the ocean, the other Puranic myths, including the last days of Krishna. The accompanying text is not presented in either the original or translation, but the sources are identified, and only the subjects are briefly described in the list of slides. However, the set stands as an ideal example of the traditional Indian art of illustration of religious texts, and it supplies a fine resource for illustrating individual myths. The quality of the reproductions is even better than the usually high standard of slides in this series.

South Indian Temples, Sculpture, and Painting, edited by Job Thomas, numbered 101-200. This set covers temples from all over Tamilnadu and selected sites in Karnataka, but has nothing from Andhradesha or Kerala. There is a balanced selection of images from every major tradition from the Pallavas to the present and particular weight is given to painting of that period. The sites covered are Cidambaram, Gangaikondacholapuram, Hampi-Vijayanagar, Kanchi, Kodombalur, Kumbakonam, Lepakshi, Madurai, Mahabalipuram, Narttamalai, Panamalai, Pulamangai, Sittannavasal, Srivilliputtur, Tanjore, Tirukallikunram, Tirukurunkudi, and Tirumalai.

The sets sell for $100 for a single set, $170 for two, $230 for three, $270 for four, $300 for five sets.

American Committee for South Asian Art
Slide Project
Department of History of Art, Tappan Hall
University of Michigan,
Ann Arbor, MI 48109

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ART AND ARCHITECTURE OF ASIA

Budek offers 34 sets of slides (10 slides to a set) on the art and architecture of Asia, of which 15 deal with India, and 6 provide background for Hinduism.
Set 5, Sculpture of the Hindu Dynasties, is made up of museum pieces.
Set 6, The Ellora Caves, includes Hindu caves XV and XXI.
Set 7, Khajuraho.
Set 8, Art Under the Kushans I, is misnamed and actually contains the Durga temple of Aihole, the Kailasanatha at Kanchi, and two temples from Gwalior.
Set 9, Mahabalipuram.
Set 13, Kailasa Temple, at Ellora.
Overseas Hindu art can be found in the Java and Cambodia sets.
Reproduction is good and the color is fair.

Sale, per set of 10: $3 unmounted; $4 mounted;
$7.50 in glass per slide; 90¢ unmounted;
$1.20 mounted; $1.80 in glass
Lists sent on request; sets sent on approval

Budek Films and Slides
1023 Waterman Avenue
East Providence, RI 02914

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ART SLIDES OF INDIA AND NEPAL

Donaldson offers thousands of slides. Catalogues are currently available covering Buddhist, Islamic, and Mughal art; cave temples; Chalukyan temples; temples of Orissa, Rajasthan, Gujarat, Maharashtra, Central India, South India; temples and sculptures of Nepal; and Indian miniature painting. There are no accompanying guides.

Sale, $1.60 each, with quantity discounts;
in sets, about $1.20 per slide
Art Slides of India and Nepal (Thomas Donaldson)
3266 Redwood Ave.
Cleveland Heights, OH 44118

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FABRIC OF INDIA SLIDE SERIES

There are 11 sets of 50 slides each in this series, on Art, the City, Religion (see page 85), Topography, Architecture, Rural Life, Modernization, Transportation, Agriculture, People, and Occupation.

Architecture. Twelve of the 50 slides deal with Hindu monuments at Mahabalipuram, Madurai, Tanjore, Udaipur, Somnathpur, and Konarak, as well as tanks at Cidambaram and Tiruchiripali. Most of the pictures are easily readable, but because they are often fragments and seldom more than one from any single site, it is difficult to get an idea of what is being shown unless one already knows other views. The accompanying brochure has a brief paragraph on each slide providing some useful and some confusing information. The color is washed-out, but the images are clear. Not for self-teaching.

Indian Art: Painting and Sculpture. In this set of 50 slides, 21 deal with Hindu material: images from Mahabalipuram, Ellora, Somnathpur, Konarak, Cidambaram, Tanjore, Kanchi, and a pair of unspecified bronzes. Many of the slides show only partial images, images out of context or seen from confusing viewing angles thereby limiting the effectiveness of the picture. The accompanying descriptions are uncritical and often in error. The tone of the writing is touristy, with questionable points of view and subjective esthetic judgments. Definitely not a good tool for independent study. The slide resolution is fair, the color is poor.

Sale, each set of 50 color slides, $50
Henry Ferguson
Interculture Associates
Box 277
Thompson, CT 06277

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INDUS VALLEY--BRONZE AGE CIVILIZATION

Scheduled for release in early 1978, this set of 100 slides and a companion set on the toys of the Indus civilization are the only sets on the important pre-Aryan roots of Indian civilization. A guide is to accompany the materials.

John Frank--Educational Resources Center
Inquire through:
The Center for International Programs
and Comparative Studies
New York State Education Department
99 Washington Avenue
Albany, NY 12210

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KHAJURAHO

This is one of several illustrated lectures on Indian sites offered by the Foreign Area Materials Center. The set and its accompanying text provide an art history lecture on the 10th-12th century Hindu (and Jaina) temples of Khajuraho. The text is printed on 5 x 8 cards with a black-and-white enlargement of each slide's image on the reverse of the text associated with it, making it convenient for independent study or lecturing. The text and the slides coordinate to give an illustrated discussion of the Hindu temple as a cultural form and of the Khajuraho temples in their historical perspective. The text is both scholarly and readable with an exceptionally good historical and cultural background. It is focused on the history, visual impression, and symbolism of the temples. The discussion of the use of sexual imagery on the temples is particularly well handled. There is little about ritual practices or the temple use, however. The quality of the reproduction is good, although the color is not, but since most of the images are sculpture only, this is no great drawback. This is a fine tool for independent study.

40 slides; color; 1960; sale $25
Walter M. Spink and Deborah Levine
Foreign Area Materials Center
60 East 42nd Street
New York, NY 10017

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KISHAN GARHI VILLAGE. A GENERATION OF CHANGE

Kishan Garhi is the name applied by the anthropologist, McKim Marriott, to a village in western Uttar Pradesh 100 miles from Delhi. The slides in this collection are taken from two field-work periods in the village, the first in 1951-52 (all the black-and-white slides) and the second in 1968-69 (all the color slides). The span of 18 years suggested the subtitle, A Generation of Change, and the collection provides the viewer with an opportunity to observe technological, social, and cultural changes over two decades. The section on Religion (Hinduism, for the most part), includes only 12 slides, but some 43 others, such as those under Caste and Rank, and A

Festival of Rank (Holi), are relevant. The guide is a versatile and provocative adjunct for independent learning or classroom instruction. There are special sections on women's roles, castes, and occupations. Professor Marriott's contribution is a unique record and an extremely useful one, despite the poor quality of the slides. While not all may agree with his evidence for remarkable changes in Kishan Garhi (which is located in one of the more progressive areas of the subcontinent), the collection affords the student of Hinduism a highly stimulating glimpse of village religion in action. The numbering system on the companion slide sets is confusing.

81 b/w and 100 color slides; 80 page guide; sale $70
McKim Marriott
Foreign Area Materials Center
60 East 42nd Street
New York, NY 10017

* * *

MAHABALIPURAM

This set of 76 slides provides a good selection of general views and sculptural details of the 7th-8th century Pallava Hindu temple complex at Mahabalipuram on the Bay of Bengal south of Madras city. The final five slides illustrate the continuity of the artistic heritage as taught today in the government art school at Mahabalipuram. The notes are somewhat generalized and uncritical. The color of the slides viewed was slightly washed out.

76 slides; color; sale $40
Edith Ehrman and Walter Spink
Foreign Area Materials Center
60 East 42nd Street
New York, NY 10017

* * *

NEPAL

These four filmstrips won the blue ribbon at the American Film Festival in 1969. The first two give a survey of history and geography, while the latter two provide information on the customs of the village people, and on religion and art.

4 filmstrips = 161 frames, color and sound; 1969; on record or cassette
International Film Bureau
332 S. Michigan Avenue
Chicago, IL 60604

* * *

RAMAYANA MULTIMEDIA UNIT

While this unit is primarily designed for those of school age, the makers rightly suggest it may be used to show contemporary theater of myths in India. On the filmstrip is depicted an elaborately and gaudily staged Ramayana from the Telegu movie Sampoorna Ramayana, in which the demons and heroes appear in full color and regalia. It may be interesting to compare this cinema style of theater with the Traditional Theater set (see below). This version of the Ramayana comes with a poster, a cassette tape, a wooden cloth covered box, and a book synopsis of the Ramayana. These are definitely not intended for adult learners. The cassette has an attractive musical background by Chittibabu on the veena, while the Ramayana story is narrated.

Complete multimedia unit - $50
Henry Ferguson
Interculture Associates
Box 277
Thompson, CT 06277

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TRADITIONAL THEATER OF SOUTH INDIA

The first filmstrip, "Theater as Ritual," emphasizes that theater in South India is more than just entertainment. Its ritual accompaniments in preparation for performance and in the choice of themes for performance are explained and illustrated. The second strip, "Theater as Entertainment," focuses on the theater craft of masks and makeup and mime. The two strips include references to Kathakali, Yakshagana and Kuttiyattam styles of performance. Each frame receives about one paragraph of description, and further readings are suggested. The level is college/adult. The sets were made as part of a series for the study of theater craft.

2 filmstrips = 63 frames; color; 35mm; sale $15.50
Farley Richmond
Olesen
P.O. Box 348
Hollywood, CA 90028

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THE BHAGAVAD GITA ILLUSTRATED

This set of slides illustrates the ideals of the Bhagavad Gita as they are interpreted by the International Society for Krishna Consciousness, otherwise known as the Hare Krishna movement. The slides are of paintings by contemporary devotees and are in the style of printed publications of the sect--bright, glossy, and devotional. The text supplies commentary and verses of the Bhagavad Gita from the translation by A.C. Bhaktivedanta Swami, the founder of the Hare Krishna movement. In addition to the scenes of Arjuna, Krishna, Dhritarastra and the opposing armies, there are instructions concerning the types of beings according to what they eat, the types of worship, the entire universe contained in Krishna's Lotus, the body, and all of Krishna's manifestations, including Shiva and Indra.

31 slides; color; sale $30
International Society for Krishna Consciousness
Bhaktivedanta Book Trust Audiovisuals
3764 Watseka Avenue
Los Angeles, CA 90034

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ANCIENT AND ORIENTAL MUSIC: HISTORY OF MUSIC IN SOUND, Vol. 1

Although this 1957 record is not a current issue, it is likely to be found in many college libraries because it was part of the History of Music in Sound series used widely in introductory music courses. Selections on bands 4 to 7 include women's songs from a harvest festival, a weaver's praises to God, and a bhajan (devotional song) sung by a group of villagers outside their temple; there is also a song by the famous saint-musician Tyagaraja, beautifully sung by an unidentified woman musician; and a duet on the shehnai, the instrument popular at weddings and temple ceremonies. The guide, based on the New Oxford History of Music, includes musicological notes and photographs of musicians and instruments.

RCA Records - Education Department
1133 Avenue of the Americas
New York, NY 10022

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THE BENGAL MINSTREL--MUSIC OF THE BAULS

A wandering minstrel who has become a Calcutta fixture, Purnachandra Das, performs six songs in the Baul tradition, accompanied by his entourage. Included are songs to Bengal holy places, to Krishna, and expressing his longing for union with Krishna. A rough translation of each song is given. The notes discuss the symbolism and musicology of the songs. The introduction traces the roots of the Baul tradition to a fusion of Saktism, Buddhism, Sufism, and Vaishnavism, a view supported by contemporary scholarship.

Produced by Peter K. Siegel; notes by Charles Capwell
Nonesuch Records
665 Fifth Avenue
New York, NY 10022

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THE BHAGAVAD GITA

Only the first band of side one is the Bhagavad Gita. Here Book Two, verses 54-72, are expertly chanted by T.M.P. Mahadevan. The other half of side one is the reading of an English translation (provided in the notes) by Swami Nikhilananda. The translation is reasonably accurate but the reading is difficult to follow. Side two is readings from Valmiki's Ramayana (in Sanskrit). The recitation is somewhat uneven. The second selection may be of special interest to religion classes. In this passage, Brahma reveals the true nature of Rama and Sita as manifestations of Vishnu and Lakshmi (from Yuddha Kanda, chapter 117). The notes present readable translations and transliterations of the texts. However, they are very poorly reproduced.

Text notes by Dr. S.R. Ranganathan; 1951
Folkways Records
43 West 61st Street
New York, NY 10023

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CHANTS RELIGIEUX DU BENGALE--RELIGIOUS SONGS FROM BENGAL

On one side of this record are four typical Baul songs. The other side is a portion of a performance of kirtanas (devotional poem-plays) devoted to Krishna, such as are often sung throughout Bengal. The selections are compositions of the North Indian bhakta Chandidas whose works are cherished among the greatest of North Indian vernacular religious poetry. Such performances might last several days and are an important part of Bengal's religious communal life and literature and art. (Note: this selection is approximately the same as band 4 on the recording of Songs of Krishna, also produced by Deben Bhattacharya). This record, taped in 1954, is issued with notes in both French and English explaining and translating each song. (Deben Bhattacharya is the author of a volume of translations with an introductory essay, Love Songs of Chandidas, New York: Grove Press, 1970, Evergreen paperback, E542. $2.95.)

Recorded by Deben Bhattacharya & Shri Nabagopal
Mitra Thakur; notes by Deben Bhattacharya
Boite a Musique
133 Boulevard Raspail
Paris VI, France
or:
Record and Tape Sales Corporation
95 Christopher Street
New York, NY 10014

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DHYANAM/MEDITATION

Five short works of South Indian devotional music are sung by K.V. Narayanaswamy. The works recorded are by religious poet-musicians from around the 19th century. The first band of side one is a kriti by a famous Tamil poet, Gopala Krishna Bharatigar. The second is by the renowned Telugu saint-poet

Tyagaraja (1767-1847), praying: "O Raghuvara, is it proper for you to forget me?" Side two includes a kriti in Sanskrit to Krishna and ends with songs in the jhawali and tillana styles, lighter modes associated with the devotional dance, Bharatanatyam. The notes give the composer's dates and translations of the passages sung, but do not elaborate on the religious significance of the music. The recording is clear and representative.

Produced by Peter K. Siegel; notes by Robert E. Brown
Nonesuch Explorer Series H72018
Nonesuch Records
665 Fifth Avenue
New York, NY 10022

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THE FOUR VEDAS

This two-record set deliberately includes styles and selections not found in the UNESCO collection of Vedic chants (see below), which contains the most common pieces. Hence, in many ways, this record may be used for more intensive study as well as to compliment the UNESCO collection. The notes are much more extensive and the translations are quite good. Staal takes pains to explain the differences between the textual traditions of the North and South of India. The entire second disc is devoted to the traditions of the Nambudiri community of Kerala on the grounds that it is a strong tradition and not easily accessible in recordings. (This is the community whose performance of the Agnicayana ritual was recorded in the film Altar of Fire by Robert Gardner and Staal.) This recording also includes the Atharva Veda, not found on the recording for UNESCO. It includes a number of instances of group singing and also a selection where boys are being taught to recite. Like the UNESCO recording, The Four Vedas includes a number of "Vikriti" recitations (patterns of repeating syllables and words within a passage) and the opening hymn of the Rg Veda (to Agni) is a feature of both albums.

2 records, 4 bands
Recorded by J.F. Staal and John Levy - Asch Mankind Series
Notes by J.F. Staal
Folkways Records
43 West 61st Street
New York, NY 10023

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GOLDEN RAIN

Hinduism in Bali has long been separated from its Indian roots, but still plays an important role in music. Ketjak, the startling, staccato Balinese Monkey Chant, highlights performances of the Ramayana in Bali. On side two of this recording the ketjak is suggestive of trance and exorcism as well as of Hanuman's army. The other side has two modern gamelan compositions. The notes are adequate for an introduction to the music and setting of the Monkey Chant. Other recordings of Balinese music in the Nonesuch Explorer Series include: Gamelan Semar Pegulingan, recording and notes by Robert E. Brown (H72046); Music for the Balinese Shadow Play (music for a Mahabharata shadow puppet play and to placate demons and make dangerous occasions auspicious), recording and notes by Robert E. Brown (H72037); Music from the Morning of the World, which includes a ketjak and a sample of music for a Mahabharata shadow puppet play, recording and notes by David Lewiston (H72015).

Nonesuch Explorer Series H72028
Nonesuch Records
665 Fifth Avenue
New York, NY 10022

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HINDU CHANTS (YOGA MANTRAS FOR SPIRITUAL COMMUNION)

This recording consists of "mantras" chanted by Swami Shivapremananda, a representative of Sivananda Yoga-Vedanta Centers. The recordings of his recitation of unidentified Sanskrit verses alternate with readings of approximate English translations. The diction is clear and somewhat musical, the selections are arranged according to such categories as "shanti mantras," "guru mantras," "arpana mantras," "swasti mantras" and "mantras for japa." This classification is simply by purpose or use of the mantras suggested by the Sivananda sect. Roughly translated, these are chants used for calming oneself, for praising the guru, for dedicating oneself, for making blessings, and for saying over and over. This is not a universal scheme for classifying mantras. The sound quality is poor, and the notes are very scanty and uninformative.

Record or cassette; 1970
Performed by Swami Shiva Premananda; English translations by Edwin H. Kaplan
Sheikh Publications Inc.
5 Beekman Street
New York, NY 10038

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INDIAN STREET MUSIC/THE BAULS OF BENGAL

Six songs are sung by Hare Krishna Das, Lakshman Das, Purnachandra Das, and Sudhananda Das, personal compositions addressing the Lord Krishna or referring to yoga or to the religious life of the sadhu. The notes supply approximate translations and are helpful for understanding the symbolism. The introduction stresses Rabindranath Tagore's interest in the Bauls, and their place in modern Bengali culture.

Produced by Peter K. Siegel
Nonesuch Explorer Series H72035
Nonesuch Records
665 Fifth Avenue
New York, NY 10022

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KARNATIC MUSIC

This record is useful as an introduction to the music of South India, for it utilizes the vina, a stringed instrument extremely popular in South Indian classical performance, accompanied by the typically South Indian mridangam-drum. Moreover, two of the pieces are by one of the most well-known of South Indian composers, Muttuswami Dikshitar--one of the pieces addressed to the Dakshinamurti aspect of Shiva, the other in praise of the goddess Annapurna. Two of the five cuts feature a well-known male vocalist, who sings accompanied by the vina, drum, and drone-like tambura. In all, twelve ragas--all distinctively South Indian--are heard in this recording. The last cut demonstrates the tuning of the vina.

UNESCO Collection
Music of India Album, Record IV
UNIPUB
P.O. Box 433
Murray Hill Station
New York, NY 10016

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MEERA BHAJANS

These are devotional songs composed by Mira Bai, the loved and revered poetess-saint of 15th century North India, a princess who gave up everything for Krishna. Her devotional songs are sung throughout north central India. Two recordings are currently available with this title. One is sung by M.S. Subbulakshmi, the most renowned female classical vocalist of post-independence India. Her renditions are in the highest artistic tradition. The other recording is by Lata Mangeshkar, the best-loved popular singer of modern Hindi film and radio. Her playback singing is the sine qua non of successful films in India, and her voice, more than any other, has shaped contemporary Indian taste. For authenticity, Subbulakshmi's version must be heard; for contemporary Hinduism, Lata's singing would be the most likely to be found in a North Indian home. Playing both records for comparison is recommended. The notes for the two recordings are too brief to be helpful. Those for Subbulakshmi's recording do give brief descriptions of the bands.

M.S. Subbulakshmi - Merra Bhajans EALP #1297
Lata Mangeshkar - Meera Bhajans ECSD #2371
Peters International, Inc.
619 West 54th Street
New York, NY 10019

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MUSIC OF THE DANCE AND THEATRE OF SOUTH INDIA

This record provides a good introduction to the musical accompaniments of Bharatanatyam and Kathakali, the two major styles of religious art dance in South India, and to the religious poetry that inspires them. The informative notes give approximate musical transcriptions of the themes, but do not provide translations. This record might be used as preparation for an actual performance of Bharatanatyam, or for seeing the film Balasaraswati, in which India's great and devoutly religious dancer performs Bharatanatyam. This record will not stand by itself as an introduction to South Indian dance or music.

UNESCO Collection
Music of India Album, Record II
UNIPUB
P.O. Box 433
Murray Hill Station
New York, NY 10016

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MUSICAL ATLAS BENGAL

The first ten minutes of side two of this record present a performance of the Dasavatara (the ten avatars of Vishnu), perhaps the best-known verses from the enormously popular Sanskrit devotional poem Gita Govinda by Jayadeva. Listening to this recording of the Dasavatara, together with reading an English translation of the Gita Govinda (such as Barbara Miller's Love Song of the Dark Lord, Columbia paperback, 1977), would give an interesting illustration of the importance of music, dance, art and literature in bhakti. Other bands on the record include three Baul songs by Purnachandra Das; a kirtana, dialogue song of Radha's reconciliation with Krishna; and a boatman's song devoted to Krishna. Notes are in English, French, and Italian, and provide basic information on the instruments and types of music presented.

UNESCO Collection
Musical Atlas Series
UNIPUB
P.O. Box 433
Murray Hill Station
New York, NY 10016

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RELIGIOUS MUSIC OF INDIA

Recorded by Alain Danielou in 1951 at a time when he was freely accepted in many Hindu temples as a devotee, this still remains an exemplary recording for the teaching of music in Hinduism. The record includes: a bhajana and vina solo sung and played by Swami Parvatikar, a wandering ascetic who never uttered a sound except to sing religious music; Vedic chanting correctly done by Pandit Ramji Shastri Dravida in the ancient, orthodox manner; Hymn to Shiva sung by Sri T.M. Krishnaswami Iyer, famous master of South Indian style singing; Rama Lila, an example of the popular singing of stories from Hindu epics, sung by a high priest of a temple in Banaras; and Bengali kirtanas. These selections were made by Alain Danielou from a large collection of tapes to serve as an introduction to Hindu religious music either in a classroom or for independent study. The choice is apt, the notes are clear and provide both translations and transliterations as well as approximate transcriptions of the tunes. Most importantly, the religious significance of each performance is made explicit.

Recording and notes by Alain Danielou and Kenneth W. Morgan
Folkways #4431
Folkways Records
43 West 61st Street
New York, NY 10023

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RITUAL MUSIC OF MANIPUR

The Manipur Kingdom in far eastern India (on the east side of Bangladesh, north of Burma) was converted to the Chaitanya Sect of Vaishnavism more than two centuries ago. Their music includes combinations of imported Bengali bhakti music and ceremonies mixed with their indigenous traditions. Now Manipuri dance is considered among the finest of Indian religious dances. The recording provides an ideal mixture of archaic and modern Hindu ritual. The notes provide basic ethnographic information and black-and-white photos. Each band is briefly described, with references to the dances or other events that properly accompany the music. The recorder of the music has written Dance Rituals of Manipur, India; Hong Kong, 1960.

Recording and notes by Louise Lightfoot
Folkways Records
43 West 61st Street
New York, NY 10023

VEDIC RECITATION AND CHANT

This album includes examples of recitation and chanting of passages from the Rg Veda, Yajur Veda, and the Sama Veda. The first two bands repeat an invocation to Kubera, once spoken and once sung. The third band is the very first hymn of the Rg Veda, the hymn to Agni, the God of Fire. (This is also recorded, chanted in a difficult style, on the record by J.F. Staal, The Four Vedas.) There are seven recordings of passages from the Sama Veda and four from the Yajur Veda, including a hymn to Prajapati, the Lord of Creatures, found in the important text Satapatha Brahmana. All but two of the sections were recorded in Banaras from 1949-1951, with a variety of styles and traditions represented. The album includes condensed but helpful notes in English, French, and German, and translations and transliterations of the texts.

UNESCO COLLECTION
Music of India Album, Record I, Recorded by Alain Danielou
UNIPUB
P.O. Box 433
Murray Hill Station
New York, NY 10016

SOURCES OF INFORMATION AND MATERIALS

INFORMATION ABOUT FILMS, SLIDES, RECORDS

AN ANNOTATED LIST OF THE AUDIO-VISUAL RESOURCES AT SOUTH ASIA MEDIA CENTER, KANSAS STATE UNIVERSITY, edited by Anvita Abbi. Manhattan, KS, South Asia Media Center, Kansas State University. 1976, 24 pp. This guide includes films, video, slides, filmstrips, records, and tapes. It does not give information on sources for these materials and the annotations are sketchy. Since the collection was accumulated with the primary purpose of supplying a resource bank for the high schools and junior colleges of Kansas, the level of the films is generally below adult learning.

ASIA SOCIETY, 112 East 64th Street, New York, NY 10021. The Asia Society produces occasional lists of films on Asia which may be of interest, but seldom comprehensive or up to date. The Society for Asian Music, affiliated with the Asia Society, provides some discographic information and The Performing Arts Council helps with the booking of Indian musical performances.

ASIA THROUGH FILM, edited by Jo Ann Hymes. Project on Asian Studies in Education, University of Michigan, Ann Arbor, MI 48109. 1976, 64 pp. $3.50. This guide omits in this printing the major portion of films on South Asia. It includes films on China, Japan, and Southeast Asia, but does not index China and Japan under religion. The annotations are clearly written, but the evaluations are uncritical. The films are available for rent through the University of Michigan Audio-Visual Education Center.

ASSOCIATION FOR ASIAN STUDIES, Lane Hall, University of Michigan, Ann Arbor, MI 48109. The Association for Asian Studies has discontinued its annual Professional Review, including new and planned films and audio-visual resources for Asia, which was a significant source of information. Back issues through 1976 may be helpful. Current information may be found in the AAS quarterly newsletter.

AUDIO-VISUAL RESOURCE GUIDE, edited by Nick Abrams. New York, Friendship Press. 1972, 478 pp. $8.95. Subtitled: "How to find the best in films, filmstrips, slides, records, tapes, picture sets, and other audio-visuals." For schools, churches, community organizations, this is one guide that does pay special attention to religion. One subsection of the guide is devoted to religions of the Third World.

A DISCOGRAPHY OF THE ART MUSIC OF INDIA, compiled by Elise B. Barnett. Ann Arbor, The Society for Ethnomusicology. 1975, 54 pp. $4.00. This lists 315 records of Indian art music released prior to January 1, 1973. The artists, instruments, and ragas (if any) are given along with source and record number. The annotations indicate reviews in the Journal for Ethnomusicology. The records are listed alphabetically by distributor.

EDUCATIONAL FILM LIBRARY ASSOCIATION, 43 West 61st Street, New York, NY 10023. The Educational Film Library Association is a major clearing house of information on educational films and sponsors the annual American Film Festival at which selected new educational films, including ethnographic films and films on religion, are screened and judged.

THE EDUCATIONAL RESOURCES CENTER, NEW DELHI. Address inquiries to Center for International Programs, New York State Education Department, 99 Washington Avenue, Albany, NY 12210. The Educational Resources Center has produced two catalogues of Indian films and has also been a producer and source of assistance in making films, slides, and filmstrips on India.

ETHNOGRAPHIC FILM, by Karl G. Heider. Austin, TX, University of Texas Press. 1976, 166 pp. $8.95. This book, which lists about fifty films with annotations, systematically outlines the history of films, the economics of film making, and the uses of ethnographic films in the classroom. It is written in a clear, discursive style and provides helpful insights for showing, watching, or making films about another culture.

FILM AND THE HUMANITIES (in press), Rockefeller Foundation Publication Office, 1133 Avenue of the Americas, New York, NY 10036. Free. Representatives in the field write about the use of films in the humanities. Includes a bibliography of books and articles and a reference guide for locating and evaluating films.

A FILMOGRAPHY OF THE THIRD WORLD, compiled by Helen W. Cyr. Metuchen, NJ, Scarecrow Press. 1976, 319 pp. $12.50. This ambitious guide lists films distributed or available in the United States and Canada. Sources and complete cinematographic data are given along with one-sentence annotations. Some University Film Rental Library collections are also listed. There are over 100 films on India, and more on South East Asia.

FILMS FOR ANTHROPOLOGY TEACHING, compiled by Karl G. Heider. Washington, DC, American Anthropological Association. 1977, 3rd revised edition, 187 pp. $5.00. This guide provides an alphabetical annotated listing of about 780 films, indexed by geographic area (over 40 films on South Asia) and by topic, including sections on "ritual" and "life-cycle." It includes descriptions of several films from the 1930's. Source data is given for all films.

FILMS FOR STUDY OF INDIA, compiled by Mira Binford. New Delhi, Educational Resources Center. 1971. Free from Center for International Programs, New York State Education Department, 99 Washington Avenue, Albany, NY 12210. Mira Binford, the film maker for the University of Wisconsin South Asia Films, has compiled this guide to films available in India, giving clear descriptions and helpful comments.

FOCUS ON ASIAN STUDIES, edited by Frank Buchanan. Published by the Service Center for Teachers of Asian Studies, Association for Asian Studies, Ohio State University, 29 West Woodruff Avenue, Columbus, OH 43210. Franklin R. Buchanan, Director. $2.00 per year. Focus is a quarterly guide to teaching materials in Asian studies, chiefly for high school use. It includes announcements and advertisements for new materials.

FOREIGN AREA MATERIALS CENTER, David Dell, Manager, 60 East 42nd Street, New York, NY 10017. The Foreign Area Materials Center has published an Oriental Discography which includes a number of Indian records, has assisted in producing a number of slide sets and other college level aids, and is completing a seven-volume guide to the study of Asian religions and philosophies.

GUIDE TO FILMS ON ASIA, The Asia Society, 112 East 64th Street, New York, NY 10021. This guide is the by-product of a film festival and review held in December, 1975, on films about Asia. Over 100 films are listed with annotations and evaluations. Further information sources are also given.

GUIDE TO INDIAN DANCE, by Judy Van Zile. Providence, RI, Brown University Press. 1972. $3.00. This guide includes a partially annotated listing of over twenty films, and a list of recordings.

INDIA ON FILM, compiled by Uma da Cunha. New Delhi, Educational Resources Center. 1973, 80 pp. Free from Center for International Programs, New York State Education Department, 99 Washington Avenue, Albany, NY 12210. This is an annotated listing of films made and distributed in India, with a final ten pages on films made by non-Indian film makers. Over 300 films are listed with clear notes and recommended films marked with an asterisk. Religion and philosophy is one of the categories covered. Many of the films may be obtained through the Government of India office in the United States.

JOURNAL OF ETHNOMUSICOLOGY, published by the Society for Ethnomusicology, 201 South Main Street, Room 513, Ann Arbor, MI 48108. The Journal of Ethnomusicology reviews records and films of musical performances and is a primary source for information concerning Hindu religious music.

LEARNING ABOUT INDIA: AN ANNOTATED GUIDE FOR NON-SPECIALISTS, edited by Barbara J. Harrison. Albany, New York State Education Department. 1977. $3.95. Available from Foreign Area Materials Center, 60 East 42nd Street, New York, NY 10017. This guide includes listings of over 100 films with annotations, as well as records, slides, and other audio-visual aids for teaching about India. The guide provides a useful compendium of current books and institutional resources for the study of India.

NATIONAL INFORMATION CENTER FOR EDUCATIONAL MEDIA (NICEM), University of Southern California, University Park, Los Angeles, CA 90007. NICEM catalogues provide the most comprehensive lists of educational films, video, and filmstrips. They are indexed under a variety of headings including Philosophy and Religion. However, the user is always advised to check with the distributors of films directly to see if they are really available since many films get into the catalogue without being successfully or long distributed.

NEW AMERICAN RELIGIONS PROJECT, Professor Frederick W. Blackwell and Jeff Zucker, New American Religions Project, Department of Foreign Languages, Washington State University, Pullman, WA 99164. This project is conducting a study of new age religious movements, focusing primarily upon groups centered around a guru, whether traditional or innovative. A guide with descriptive analyses of groups, bibliographies, and a comprehensive audio-visual listing is forthcoming. Currently, a listing of these guru-oriented groups and organizations is being maintained and copies are available for $2.00.

ORIENTAL MUSIC: A SELECTED DISCOGRAPHY, compiled by Berlin, International Institute for Comparative Music Studies and Documentation. Available from Foreign Area Materials Center, 60 East 42nd Street, New York, NY 10017. 1971, 100 pp. $3.00. This discography includes about 50 titles of Indian music, as well as music of the Middle East, North Africa, Central Asia, Southeast Asia, East Asia. Each listing gives the title, source, instruments used by the performers, and occasional descriptive notes.

SLIDE BUYERS GUIDE, edited by Nancy Delaurier. 3rd revised edition, New York, College Art Association. 1976. The College Art Association of America, 16 East 52nd Street, New York, NY 10022. This work lists the major suppliers of art slides, and gives general information on their prices, catalogues, business practices, and the quality of their slides. There is a subject index referring the reader to the suppliers of slides. Under geographical areas, 29 dealers are given for slides on India (seven are overseas). The introduction gives helpful information on evaluating, buying, and preserving slides, and on color fidelity and retention of various reproduction techniques.

THE SOCIETY FOR FOLK ARTS PRESERVATION, Evelyn Stern, Director, 308 East 79th Street, New York, NY 10021. This fledgling organization already boasts a collection of thousands of slides of various folk arts, including a large number from India. It aims to document folk art and folk religion through visual means including film and video.

SOCIETY FOR VISUAL ANTHROPOLOGY, Professor Jay Ruby, Temple University, Philadelphia, PA. This organization may be helpful in providing information about anthropological materials that will be useful for background studies for Asian religions and current film projects.

SOUTH ASIA FILM COLLECTION, University of Washington, South Asia Resource Center, Seattle, WA. 1976. This is an annotated listing of films available through the University of Washington film library, giving dates, format, and length of films, but not other sources for rent or purchase. The list includes 18 films on Hinduism; a good selection, but the descriptions are generally uncritical.

SOUTH ASIA CENTERS. For the years 1977-1979, there are eight South Asia Centers financed by the U.S. Office of Education under Title IV of the National Defense Education Act. They are committed to spending part of their grants for off-campus education, which sometimes means providing information and audio-visual materials about South Asia. The Centers are:

Center for South Asia
University of Texas
Austin, TX 78712

Center for South Asian Studies
University of Wisconsin
Madison, WI 53706

South Asian Center
School of International Affairs
Columbia University
New York, NY 10027

South Asian Language and Area Studies Center
University of California
Berkeley, CA 94720

South Asian Language and Area Center
University of Chicago
Chicago, IL 60637

South Asian Language and Area Studies Center
University of Pennsylvania
Philadelphia, PA 19174

South Asian Language and Area Studies Center
University of Washington
Seattle, WA 98195

South Asian Studies Center
University of Virginia
Charlottsville, VA 22903

UNIVERSITY AND COLLEGE FILM COLLECTIONS: A DIRECTORY, compiled by Indiana University Audio Visual Center & Consortium of University Film Centers, New York, Educational Film Library Association, 43 West 61st Street, New York, NY 10023. 1974, 76 pp. $7.00. This is a state-by-state listing of 415 film collections giving the size of the collection, addresses, and availability for rental. Collections listed range in size from under 100 films to over 10,000.

TO RENT OR PURCHASE

AMERICAN COMMITTEE FOR SOUTH ASIAN ART, Holly Hutchens, Department of Art, South West Missouri State University, Springfield, MO 65802. The American Committee for South Asian Art is producing a large number of slide sets and will expand its collections in the future; it will also continue with the microfiche experiment. The ACSAA publishes a newsletter which includes addresses of members, sources of slides available, and an inquiry service where slides wanted and slides available can be listed.

ASIA SOCIETY, PERFORMING ARTS COUNCIL, 112 East 64th Street, New York, NY 10021. The Performing Arts Council has currently over a dozen films and videotapes available for loan or sale on Asian dance, mostly Indian. Those seen were filmed on a bare stage with limited technical facilities, performed by visiting artists on tour in the United States under Asia Society sponsorship. This collection is expected to grow. (Note that the Council may be able to assist in booking actual performances.)

BROADCASTING FOUNDATION OF AMERICA, 52 Vanderbilt Avenue, New York, NY 10017. The Broadcasting Foundation of America supplies radio programs from foreign stations, and has a number of programs from India including at least five of religious music (one half-hour program on the Vedas).

CENTER FOR INTERNATIONAL PROGRAMS AND COMPARATIVE STUDIES, The State Education Department, 99 Washington Avenue, Albany, NY 12210. New York State has taken a leading role in the production and dissemination of audio-visual materials for the past 15 years. This office currently lists film slide sets and tapes which it either sells or has arranged the sale of through other sources.

ENCYCLOPAEDIA ETHNOGRAPHICA, American Archive, The Pennsylvania State University, Audio-Visual Services, 17 Willard Building, University Park, PA 16802. This is a film lending archive primarily of silent films of ethnographic importance. Films generally come with a guide or monograph, and many are under five minutes in length. Film rental prices seem to average about $1.00 per minute.

FOLKWAYS RECORDS, 43 West 61st Street, New York, NY 10023. In addition to the recordings cited in the section on music, there are a number of other recordings available from Folkways that may be of use to teachers of religions including sectarian recordings from Hinduism in the West, and recordings of Indian art music. Folkways employs printed guides which are generally much more helpful than the notes found on record jackets. Many of the recordings go back to the early 1950's and have been continually available. A ten-page mail-order catalogue of nearly 2,000 titles includes over 25 recordings of Indian music.

THE FULL CIRCLE ARCHIVE, P.O. Box 4370, Boulder, CO 80306. The Full Circle Archive provides a cooperative distribution and lending service to members. Tapes and videocassettes may be rented for $1.00 plus postage. All transactions are on an honor system, with the assumption that those wanting their own copies will buy them from the commercial distributors or owners. Currently their catalogue ($2.00 which can be applied to a $12.00 membership) lists about 500 items, ranging from "A Conversation with Joseph Campbell" to "Zen: The Eternal Now--Alan Watts." A number of modern American spiritual groups are represented, including Gurus Yogi Bhajan, Swami Amar Jyoti, Ramamurti Mishra, Yogeshwara Muni, Muktananda, Sivananda Radha, Venkatesananda.

GOVERNMENT OF INDIA, (Northeast and Midwest) Consulate General of India, 3 East 64th Street, New York, NY 10021; (South) Information Service of India, 2107 Massachusetts Avenue, N.W., Washington, DC 20008; (West) Consulate General of India, 215 Market Street, San Francisco, 94105. The Government of India has a large number of films which may be obtained for showing free. However, distribution is unreliable, the physical quality of the prints is often poor, and the information dealing with social issues may be misleading. Inquiries regarding the purchase of prints of films produced by or for the Films Division, Government of India, should be addressed to the following agencies: National Education & Information Films Ltd., National House, Tulloch Road, Appolo Bunder, Bombay 400-001, India; Ministry of Information & Broadcasting, Films Division, Government of India, 24-Dr. G. Deshnukh Marg, Bombay-26, India. A few of the better films produced by the Government of India are handled by Public Service Audience Planners, Inc. at no charge for borrowing. Audience Planners usually has more copies and prints of better quality than the consulates and they can usually be relied upon to send films when promised. Audience Planners addresses are: One Rockefeller Plaza, New York, NY 10020; 645 No. Michigan Avenue, Chicago, IL 60611; 6290 Sunset Boulevard, Hollywood, CA 90028.

INTERCULTURE ASSOCIATES, Box 277, Thompson, CT 06277. For nearly ten years Dr. Henry Ferguson and Joan M. Ferguson have been producing and distributing materials for the study of other cultures, with substantial emphasis on India. They are suppliers of imported records and books in translation, in addition to the slides and filmstrips mentioned in the slides section.

NONESUCH RECORDS, 665 Fifth Avenue, New York, NY 10022. Also available through local record shops, the Nonesuch records, especially the Explorer Series, are a good source for recordings of Hindu religious music, as well as religious recordings from other Asian traditions.

OPEN UNIVERSITY EDUCATIONAL ENTERPRISES, 1717 Massachussetts Avenue, NW, Washington, DC 20036. The Open University and the British Broadcasting Corporation combine to form the largest educational establishment of higher learning in Great Britain. Open University is releasing in early 1978 a fourteen film course--Man's Religious Quest--with accompanying monographs and additional tape cassettes of educational radio programs. In addition to Robert McDermott's Avatar: Concept and Example, already complete, at least one other film on Hinduism, and a tape-slide presentation by Norvin Hein on religious theater of North India are expected.

PACIFICA AUDIO PROGRAMS & PACIFICA TAPE LIBRARY, 5316 Venice Boulevard, Los Angeles, CA 90019. Selected interview and other public information format programs from the Pacifica radio network stations are available for purchase. Of over 15,000 programs in the archive, approximately one-sixth have been announced in annotated catalogues. The two most recent are available for $1.00 each and list over 1000 programs, including a number on India, modern religious movements, and world religions. Both the library and the catalogues are expanding and this is likely to be an increasingly significant source of radio (especially educational radio) programs. Tapes are for sale on either reel or cassette, and average $12.00 for a one-hour program.

PETERS INTERNATIONAL, INC., 619 West 54th Street, New York, NY 10019. Peters International Inc. is the sole United States distributor for the leading Indian recording companies and European companies as well. Records may be ordered directly from their Illustrated Catalog of Imported Indian Recordings (price of catalogue $1.00). This currently lists over 200 recordings including both film tunes and classical recordings. The guide includes a number of albums classified by language.

PUBLIC LIBRARIES are frequently a good source for films about India, particularly through Inter-library Loan. However, these are generally intended for self-study, not borrowing for classroom use.

SOUTH ASIAN MEDIA CENTER, University of Kansas, Manhattan, KS. The South Asian Centers, listed above under Sources of Information, may be sources for borrowing films, videotapes, and slides about Hindu religious practices, or for assisting in finding suitable audio-visual resources. In addition to those Centers, the University of Kansas, under a grant from NEH, has created a significant lending archive for use in the state of Kansas. See the Annotated List of Audio-Visual Resources.

UNIPUB, 245 Park Avenue South, New York, NY 10010. Unipub is the official US distributor for many UN and UN-sponsored materials. These include the UNESCO series of books and records, some of which have been cited above, and also a number of slide sets on the art of the non-Western world.

UNIVERSITY FILM RENTAL LIBRARIES. These are the *first* sources a teacher should look to for low-cost film rentals. University film libraries seldom have more than one print of a film, however, and the potential user should make sure the film will be available on the day which he wants it; this also makes it difficult to be sure of having time to preview a film before showing it. The Syracuse University Film Catalog states that priority is assigned to orders as received and that requests for the following year start arriving at Syracuse in March. Listed here are some of the larger rental libraries with sizable collections of films on Asia. (Note that currently 415 libraries are listed in *University and College Film Collections: A Directory*, cited above.)

Educational Media Center
University of California
Berkeley, CA 94720

Indiana University Audio-Visual Center
Indiana University
Bloomington, IN 47401

Instructional Media Services, Audio-Visual Materials Library
B-54 Administration Building, AC-30
University of Washington
Seattle, WA 98195

New York University Film Library
43 Press Annex
Washington Square
New York, NY 10003

The Pennsylvania State University
Audio Visual Services
7 Willard Building
University Park, PA 16802

Syracuse University Film Rental Center
1455 East Colvin Street
Syracuse, NY 13210

University of Michigan Audio-Visual Center
University of Michigan
Ann Arbor, MI 48109

FOREIGN AREA MATERIALS CENTER

Established in December, 1963 by the New York State Education Department, the Foreign Area Materials Center develops materials in the social sciences and humanities useful in teaching about foreign areas and world problems, mainly at the undergraduate level. It operates under the auspices of the Council for Intercultural Studies and Programs and the New York State Education Department's Center for International Programs and Comparative Studies.

Titles in the Occasional Publications Series:

No. 1 Ward Morehouse, editor, *Foreign Area Studies and the College Library.* 1964. $2.00

No. 2 L.A. Peter Gosling, *Maps, Atlases and Gazetteers for Asian Studies: A Critical Guide.* 1965. $2.00

No. 3 Patrick Wilson, *Science in South Asia, Past and Present: A Preliminary Bibliography.* 1966. $2.00

No. 4 Ward Morehouse, editor, *The Comparative Approach to Area Studies and the Disciplines: Problems of Teaching and Research on Asia.* 1967. $2.00

No. 5 Lyman Legters, *Language and Area Studies: A Bibliography.* 1967. $2.00

No. 6 George Fischer, *American Research on Soviet Society.* 1967. $2.00

No. 7 Theodore Herman, editor, *The Geography of China: A Selected and Annotated Bibliography.* 1967 $2.00

No. 8 Ward Morehouse, editor, *Understanding Science and Technology in India and Pakistan.* 1967. $2.00

No. 9 Winston L. Y. Yang and Teresa S. Yang, editors, *Asian Resources in American Libraries.* 1968. $3.00

No. 16 International Institute for Comparative Music Studies and Documentation, Berlin, comp. *Oriental Music: A Selected Discography.* 1971. $3.00

No. 18 Robert B. Oxnam, editor, *The Ch'ing Game: Simulation and the Study of History.* 1972. $2.00

No. 19 Edith Ehrman and Ward Morehouse, editors, *Students, Teachers and the Third World in the American College Curriculum: A Guide and Commentary on Innovative Approaches to Undergraduate Education.* 1973. $2.00

No. 20 Peter Boyd-Bowman, editor, *Self-Instructional Language Programs: A Handbook for Faculty and Students.* 1973. $1.50

No. 21 The China Council of the Asia Society, compilers, *People's Republic of China: Press Briefing Materials.* (*Second Edition*). 1976. $2.00

No. 22 Marvin Williamsen and Cynthia T. Morehouse, editors, *International/Intercultural Education in the Four-Year College: A Handbook on Strategies for Change.* 1977. $3.00

LEARNING RESOURCES IN INTERNATIONAL STUDIES

Learning Resources in International Studies is a cooperative program of the Consortium for International Studies Education, Foreign Area Materials Center of the New York State Education Department and Council for Intercultural Studies and Programs, and the Maxwell School of Syracuse University.

Single copy orders of material distributed by Learning Resources in International Studies can be purchased at the listed prices. Bulk orders will receive discounts; a statement on discount policy is available upon request from Learning Resources in International Studies, 60 E. 42nd Street, New York, NY 10017. (All orders for single copies must be prepaid. Checks should be made payable to The University of the State of New York.) A complete list of materials available may be secured from Learning Resources.

Learning Resources in International Studies is a flexible, low-cost, user-oriented, cooperative mechanism for disseminating learning materials, both to faculty and to students. There are three series of publications at present: the Consortium for International Studies Education Learning Packages, the Foreign Area Materials Center Occasional Publications, and the Maxwell School of Syracuse University Learning Packages in International Relations.

LEARNING RESOURCES IN INTERNATIONAL STUDIES at present includes publications issued by the three agencies listed below.

The Consortium for International Studies Education	The Consortium for International Studies Education was established in 1972 by the Education Commission of the International Studies Association. The broad purpose of the Consortium is to improve the quality of international studies education in the United States at a variety of educational levels through the operation of an institutional network for developing, testing, and disseminating innovative materials in the field.
The Foreign Area Materials Center	The Foreign Area Materials Center develops materials useful in teaching about foreign areas and world problems, mainly at the undergraduate level. It operates under the auspices of the Council for Intercultural Studies and Programs and the New York State Education Department's Center for International Programs and Comparative Studies.
The Maxwell School of Syracuse University	The Maxwell Graduate School of Citizenship and Public Affairs, Syracuse University, specializes in educational and research programs in public policy problems. The International Relations series is sponsored by the International Relations Program under the editorship of William D. Coplin. The series on Policy Sciences is sponsored by the Public Affairs Program under the editorship of Michael K. O'Leary. Both programs are part of the interdisciplinary social science efforts of the Maxwell School.